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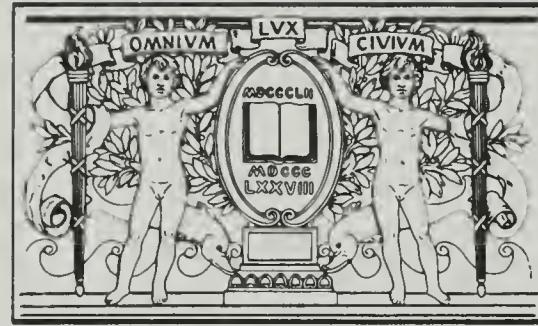
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Low, J. & J. F. Chelsea, Mass.

Illustrated  
Catalogue  
of Art Tiles

Made by

J. G. & J. F. Low

Chelsea Mass.

U.S.A.

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Mrs. Elizabeth R. Yuley

New York

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BWT 70  
MOTACILLA

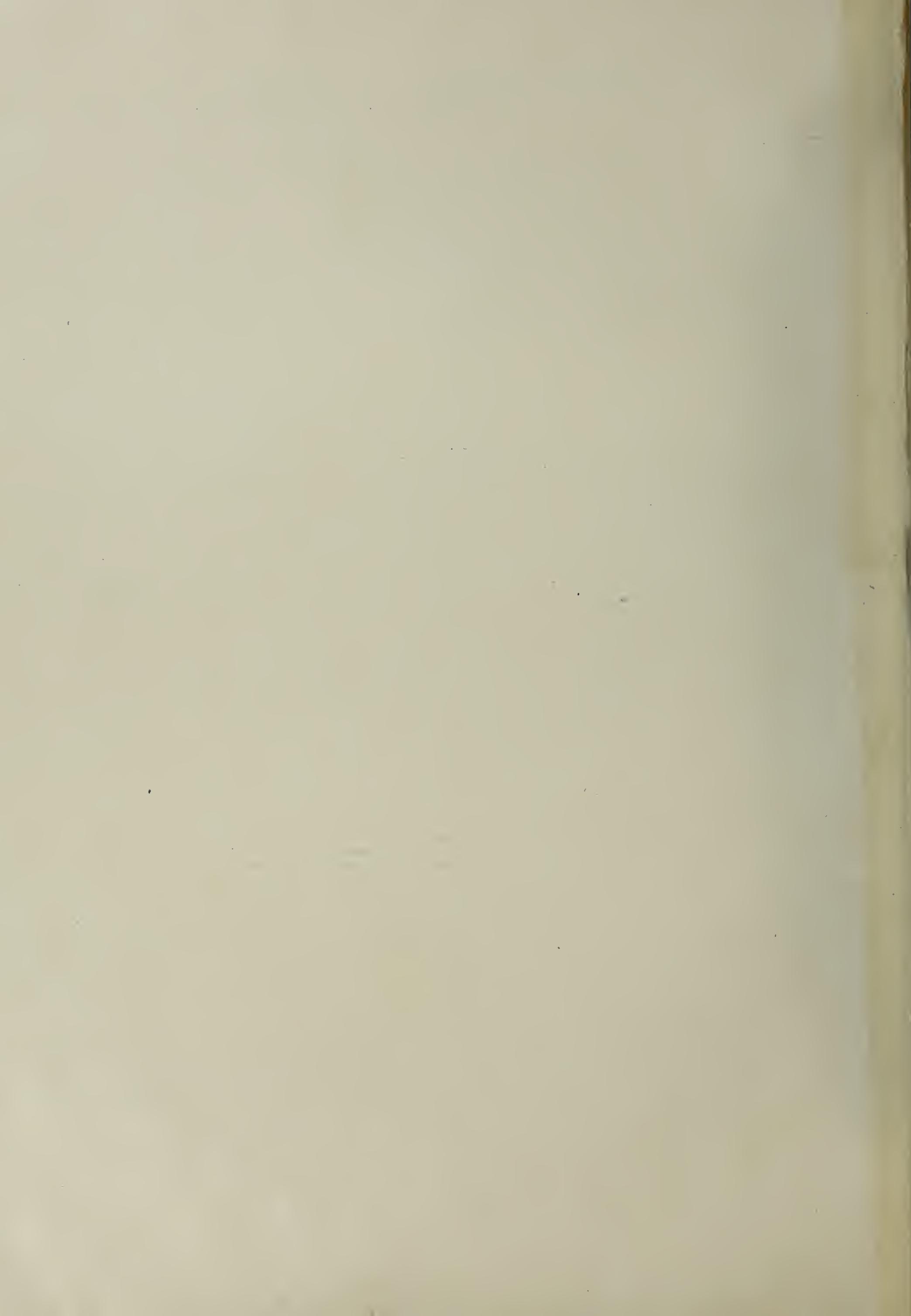
# Chronology of Low's Tiles.

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1835. John G. Low, inventor of Low's Art Tiles, born at Chelsea, Mass.
1861. He finishes a course of several years study in the Ateliers of Couture and Troyon, in Paris.
1862. He returns from Europe to America.
1865. First gives his attention to scenic and decorative painting, which he pursues for several years.
1873. Begins experiments in making pottery, and becomes absorbed in the study of keramics.
1871. Forms copartnership with his father, Hon. John Low, and ground is broken for the erection of a Tile factory.
1879. May.—The first successful firing of a kiln of Tiles is accomplished.
- Sept.—Exhibition made at Cincinnati Industrial Exposition, and the capital prize, a silver medal, awarded Low's Art Tiles.
1880. August 10.—Circular received from England announcing competitive exhibition at Crewe, near Stoke-on-Trent, of English and American Tiles, offering gold medal, value of £10, for the best collection of Art Tiles. A silver medal to be awarded the second best collection. (This announcement was received but two days before the sailing of the steamer, and the entry for competition was immediately sent forward by cable.)
- August 12.—The examples for competition, hurriedly selected from a meagre stock, were shipped by Ocean Express to Crewe.
- Sept. 2.—Opening of the International Competition at Crewe.
- Sept. 3.—Receipt of cablegram, "*Low Won Gold Medal.*"
- Nov. 18.—U. S. Consul Packard of Liverpool says in Consular report: "The gold medal was awarded this collection (of Low's Tiles) over the most famous pottery manufacturers of the United Kingdom."
- Dec.—Bronze medal awarded by American Institute, New York.
1881. Oct.—Special award of silver medal made by St. Louis Agricultural and Mechanics' Association.
- Nov.—Gold medal from Massachusetts Charitable Mechanics' Association.
1882. June 15.—Opening of Exhibition of Low's Art Tiles and Plastic Sketches, at Rooms of the Fine Art Society, in New Bond Street, London.
- June 17.—Visit of their R.H. the Prince and Princess of Wales, Sir Frederic Leighton, and other notables, to Low's Exhibition, in New Bond Street.
1882. June 17.—*The London Court Journal* says: "This gentleman (Mr. Low,) has invented a new species of keramic ware. The first which America has produced in any high order."
- June 10.—*The London Daily News* says: "They seem to be not only beautiful, but to reveal a new phase in art, somewhere between sculpture and painting."
- July 6.—*The Pall Mall Gazette* says: "It will be seen that they are by no means an imitation of the Della Robbia ware, but a fresh departure."
- October.—Gold medal from the Cincinnati Industrial Exposition.
1883. Hon. John Low retires from the firm, and Mr. John F. Low, son of the inventor, becomes associated with his father under the firm name of J. G. & J. F. Low.
- NOTE.—We publish this Chronology in order to answer the innumerable letters and inquiries for a history of our work, which seem to be inspired by a world-wide interest in our success.
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IT is with pleasure we present this Catalogue, the most expensive in manner of production, and most beautiful in its results, ever issued, so far as we are aware, to illustrate the results of any branch of manufacture. It is not intended as a complete record of our work since the establishment of Low's Art Tile Works, as a number, nearly equal those illustrated herein, of special designs not to be duplicated, are not shown; while many stock Tiles which we formerly produced we have ceased to make. Yet it is a comprehensive showing of the various designs made by us to-day, and will, if reference is made to the Key explaining sizes, &c. enable any one to order from our agents the Tiles desired, without any chance of error.

There is one point which we wish to impress: *The colors used in these illustrations are not intended in any way to suggest the tones of our glazes.* It is utterly impossible to convey even an idea of the subtle beauty by any method of reproduction, and we therefore do not attempt it.



READ CAREFULLY THIS  
REFERENCE KEY  
WHEN ORDERING LOW'S ART TILES.

Remember:

- First:* The sizes given are only *close approximations*; therefore,  
*Second:* When *exact dimensions* are required *measurements should be taken directly from the Tiles to be used.*  
*Third:* Tiles commonly called "4<sup>IN</sup>" are not 4 inches square, but are 4 $\frac{1}{4}$  inches square; likewise the "2<sup>IN</sup>" Tiles, so called, are 2 $\frac{1}{8}$  inches square, and the "2<sup>IN</sup> by 6<sup>IN</sup>" are 2 $\frac{1}{8}$  by 6 inches.  
*Fourth:* In our system of design numbers, the *initial numeral indicates the size of the Tile*; thus 621 is a 6<sup>IN</sup> Tile, 421 a 4 $\frac{1}{4}$ <sup>IN</sup> Tile, 31 a 3<sup>IN</sup> Tile, 26 a 2 $\frac{1}{8}$ <sup>IN</sup> Tile.

*Fifth:* The strips for belts and borders have the prefix X. Thus, X34 is 6<sup>IN</sup> long, and 3<sup>IN</sup> wide, X22 is 6<sup>IN</sup> long and 2 $\frac{1}{8}$ <sup>IN</sup> wide. In ordering these strips *do not forget the prefix X.*

PLATE I.—Represents a fireplace of thirty-five hand-modeled Tiles, with soffit arched fire opening. Size, extreme width 6<sup>F</sup> 10<sup>IN</sup>, extreme height 4<sup>F</sup> 3<sup>IN</sup>. Width of fire opening 4<sup>F</sup> 8 $\frac{1}{2}$ <sup>IN</sup>; height to apex of arch 3<sup>F</sup>. This plate shows the interior of the fireplace lined on the sides with Low's Tiles, while the back is of iron, of artistic design. The Low's Tile hearth is generous in size; the mirror is framed with Low's Tiles. The griffin fire-dogs are of cast iron.

PLATE II.—Six inch Tiles of various designs, for ceilings, bathrooms, dados, etc. The Alhambra designs Nos. 612 and 614, No. 617 which suggests crumpled satin, the "BASKET" design No. 638, and Nos. 632, 635, and 639, are very effective when used in masses.

PLATE III.—Nos. 212 to 217 are 2 $\frac{1}{8}$ <sup>IN</sup> by 2 $\frac{1}{8}$ <sup>IN</sup>; can be used independently, or as returns or corners for the 2 $\frac{1}{8}$ <sup>IN</sup> by 6<sup>IN</sup> strips. Nos. X212 to X218 are 2 $\frac{1}{8}$ <sup>IN</sup> by 6<sup>IN</sup>, and are used as belts or borders. Nos. 312 to 317 are 3<sup>IN</sup> by 3<sup>IN</sup>, and can be used independently, or as returns for the 3<sup>IN</sup> by 6<sup>IN</sup> strips. Nos. X311 to X319 are 3<sup>IN</sup> by 6<sup>IN</sup>, and are belt or border strips. Nos. 431 to 440 are 4 $\frac{1}{4}$ <sup>IN</sup> by 4 $\frac{1}{4}$ <sup>IN</sup>. No. 434 requires four Tiles to complete the figure. Nos. 642 to 657 are 6<sup>IN</sup> Tiles. No. 658 is composed of *two* 6<sup>IN</sup> Tiles, and if, in case of breakage, a single Tile is necessary, please designate whether you desire the right or left hand side. Nos. 86 to 88 are 8<sup>IN</sup> Tiles.

PLATE IV.—The COBWEB FRIEZE is composed of seven 6<sup>IN</sup> Tiles, and can be used as an independent panel, or in combination with various designs shown on Plate II, III and IV as the frieze to a facing. Nos. 659 to 674 inclusive, are 6<sup>IN</sup> Tiles. No. 659 is an exceedingly effective Tile when used in masses on walls and ceilings. Panels Nos. 679 and 680 are composed of two 6<sup>IN</sup> Tiles. No. 681 is composed of four 6<sup>IN</sup> Tiles, and the Tempus Fugit Panels, Nos. 1, 2 and 3, are each three 6<sup>IN</sup> Tiles. These Panels will be found very useful in various ways. No. 441 is 4 $\frac{1}{4}$ <sup>IN</sup> by 4 $\frac{1}{4}$ <sup>IN</sup>, and is the return for No. 433, Plate III. Nos. X219 to X222 inclusive are mouldings and may be used either as borders for Hearths or as finish courses for dados, etc. Nos. 218 to 221 inclusive are returns for these mouldings.

PLATE V.—Nos. 21 to 211 are 2 $\frac{1}{8}$ <sup>IN</sup> square; can be used independently, or as returns or corners to Nos. X21 to X211, which are 6<sup>IN</sup> x 2 $\frac{1}{8}$ <sup>IN</sup> and are used as belts or borders. Nos. 31 to 311 are 3<sup>IN</sup> square, and may be used independently, or as returns or corners for Nos. X31 to X310 which are 6<sup>IN</sup> x 3<sup>IN</sup>, and are used as belts or borders. Nos. 41 to 430 are 4 $\frac{1}{4}$ <sup>IN</sup> square, and are used for hearths, mantel facings, mural decorations, etc. No. 48 is the return or corner for No. 47, No. 411 return for No. 410, and No. 430 return for 429; these designs may be used for belts or borders, and make very effective mantel facings where economy is necessary. No. 424 is a section of a strongly modeled Alhambra design which requires eight Tiles to complete the figure, and is especially adapted for dados, and mural decorations generally.

PLATE VI.—{ SUN HEARTH, 66<sup>IN</sup> long, 18<sup>IN</sup> wide.  
{ No. 1 MYCENÆ Hearth, 67<sup>IN</sup> long, 21<sup>IN</sup> wide.

PLATE VII.—The "LION" and "SWAG" Sets are composed of twenty-three 4 $\frac{1}{4}$ <sup>IN</sup> Tiles for fireplace facings, while the other designs on this Plate are intended for frieze courses in dados, etc. In the "Swag" frieze, 4 $\frac{1}{4}$ <sup>IN</sup> Tiles, it will be noticed that Nos. 449 and 455 are *terminations*, and in making a run Nos. 454 and 450 should be used instead of Nos. 449 and 455. No. 06 is 5<sup>IN</sup> long by 4 $\frac{1}{4}$ <sup>IN</sup> wide and No. 07 is 4 $\frac{7}{8}$ <sup>IN</sup> long by 3 $\frac{3}{4}$ <sup>IN</sup> wide.

PLATES VIII—Sections of six fireplace facings of 6<sup>IN</sup> Tiles. Of these the "QUEEN ANNE" Set has 17 Tiles with outside measurement of about 36<sup>IN</sup> high by 42<sup>IN</sup> wide, making the fire opening about 30<sup>IN</sup> by 30<sup>IN</sup>. The other designs are made in sets of eighteen Tiles with outside measurement of about 36<sup>IN</sup> high by 48<sup>IN</sup> wide, making the fire openings about 30<sup>IN</sup> high by 36<sup>IN</sup> wide. The arrangement of the "MISTLETOE" and "DAISY" facings can be changed by starting the vine on one side from vase as shown, but carrying it two or three Tiles beyond the centre on top, while on the other side it terminates two or three Tiles from the vase, and filling to the required size with the "Natural" Tiles (Nos. 61 and 62, Plate II). This is a very effective arrangement. They may also be used with or without the vase. The "BUTTERCUP" Set can be reduced one Tile in width by substituting any of the ornamental Tiles on Plates II, III and IV for the panel shown. Nos. 81 to 84 are 8<sup>IN</sup> ornamental Tiles used for a variety of purposes, while No. 85, same size, may be used for mantel facings, and mural decorations generally. One thousand of this design were recently used in one ceiling of a private residence with excellent effect.

PLATE X.—OAK AND LAUREL SET, twenty-four 8<sup>IN</sup> Tiles. Outside measure, 64<sup>IN</sup> wide, 48<sup>IN</sup> high. Inside measure, 48<sup>IN</sup> wide, 32<sup>IN</sup> high.

PLATE XI.—BAMBOO SET, fifteen 8<sup>IN</sup> Tiles. Outside measure 56<sup>IN</sup> wide, 40<sup>IN</sup> high. Inside measure 40<sup>IN</sup> wide, 32<sup>IN</sup> high. Nos. H. M. 15., H. M. 16, and H. M. 17 are hand modeled. Nos. H. M. 15 and H. M. 16 are each 7 $\frac{1}{2}$ <sup>IN</sup> high and 8<sup>IN</sup> long. No. H. M. 17 is 7 $\frac{1}{2}$ <sup>IN</sup> high and 13<sup>IN</sup> long.

PLATE XII.—BUTAN SET of eighteen 6<sup>IN</sup> Tiles. Outside measure 48<sup>IN</sup> wide by 36<sup>IN</sup> high. Inside measure 36<sup>IN</sup> wide by 30<sup>IN</sup> high.

PLATE XIII.—WILD ROSE SET, seventeen 6<sup>IN</sup> Tiles. Outside measure 42<sup>IN</sup> wide by 36<sup>IN</sup> high. Inside measure 30<sup>IN</sup> by 30<sup>IN</sup>.

PLATE XIV.—MARGUERITE SET, composed of seventeen 6<sup>IN</sup> Tiles.

PLATE XV.—MEDALLION SET, composed of fifteen 8<sup>IN</sup> Tiles. Outside measure, 56<sup>IN</sup> wide, 40<sup>IN</sup> high. Inside measure, 40<sup>IN</sup> wide, 30<sup>IN</sup> high.

PLATE XVI.—RENAISSANCE No. 3. Set of seventeen 6<sup>IN</sup> Tiles. Nos. 01 to 05 inclusive, are 6 $\frac{1}{8}$ <sup>IN</sup> by 4 $\frac{5}{8}$ <sup>IN</sup>.

PLATE XVII.—Brick-arched fireplace with mantel, hearth, and entire chimney-breast of Low's Tiles. This shows how a variety of lines may be obtained by combinations of different sizes of Low's Tiles, and may suggest what can be done to those who desire to use our Tiles in positions where the lines may seem a little awkward and difficult to manage.

PLATE XVIII.—SEASONS. Set of sixteen 6<sup>IN</sup> and five 6<sup>IN</sup> by 3<sup>IN</sup> Tiles. Outside measure 51<sup>IN</sup> wide by 36<sup>IN</sup> high. Inside measure 39<sup>IN</sup> wide by 30<sup>IN</sup> high.

PLATE XIX.—TEMPIÙ FUGGI. Set, composed of seventeen 6<sup>IN</sup> Tiles. Nos. 675 to 678 inclusive are 6<sup>IN</sup> Tiles.

PLATE XX.—TITANIC FRIEZE. 6<sup>F</sup> 10<sup>IN</sup> long, 12<sup>IN</sup> wide. Piper Set unfinished.

PLATE XXI.—Hand-modeled RENAISSANCE designs for fireplace facings. These are capable of various arrangements. Frieze A can be used with either sides, A, B, or C, using HM<sub>2</sub> for the corners, and frieze B the same, using HM<sub>1</sub> for the corners. Frieze A can be extended by substituting either HM<sub>3</sub> or HM<sub>4</sub> for centre piece, or reduced by using HM<sub>2</sub> for centre. The approximate sizes as shown in plate are: Side A, 2<sup>F</sup> 7<sup>IN</sup> high by 6 $\frac{1}{2}$ <sup>IN</sup> wide. Side B, 2<sup>F</sup> 7<sup>IN</sup> high by 6 $\frac{1}{2}$ <sup>IN</sup> wide. Side C, 2<sup>F</sup> 4 $\frac{5}{8}$ <sup>IN</sup> high by 6 $\frac{1}{2}$ <sup>IN</sup> wide. Frieze A, 4<sup>F</sup> 6<sup>IN</sup> long by 8 $\frac{3}{8}$ <sup>IN</sup> wide. Frieze B, 3<sup>F</sup> 9<sup>IN</sup> long by 7 $\frac{1}{4}$ <sup>IN</sup> wide. HM<sub>1</sub>, 6 $\frac{1}{2}$ <sup>IN</sup> wide by 7 $\frac{1}{4}$ <sup>IN</sup> high. HM<sub>2</sub>, 6 $\frac{1}{2}$ <sup>IN</sup> wide by 8 $\frac{3}{8}$ <sup>IN</sup> high. HM<sub>3</sub> and HM<sub>4</sub> are each 17<sup>IN</sup> long by 8 $\frac{3}{8}$ <sup>IN</sup> high.

PLATE XXII.—OWL SET. Outside measure, 52<sup>IN</sup> wide, 50 $\frac{1}{2}$ <sup>IN</sup> high. Inside measure, 38<sup>IN</sup> wide, 30<sup>IN</sup> high.

JAPANESE QUINCE SET. Eighteen Tiles. Outside measure, 45 $\frac{1}{2}$ <sup>IN</sup> wide, 35<sup>IN</sup> high. Inside measure, 32<sup>IN</sup> wide, 28<sup>IN</sup> high.

PLATE XXIII.—Shows section of the ARCHED and SQUARE TOP "APPLE BLOSSOM" Sets. These are hand-modeled, in high relief. The outside measure of the "ARCHED TOP" facing is: width 47 $\frac{1}{2}$ <sup>IN</sup>, height of side 29 $\frac{1}{2}$ <sup>IN</sup>, height of apex of arch 39 $\frac{1}{4}$ <sup>IN</sup>, fire opening, 32 $\frac{1}{4}$ <sup>IN</sup> wide, side, 26<sup>IN</sup> high, 31 $\frac{5}{8}$ <sup>IN</sup> to apex of arch.

Measurement of FLAT TOP set, outside 3<sup>F</sup> 3 $\frac{1}{2}$ <sup>IN</sup> high by 4<sup>F</sup> 5 $\frac{3}{4}$ <sup>IN</sup> wide, fire opening 31 $\frac{3}{4}$ <sup>IN</sup> high by 38 $\frac{1}{4}$ <sup>IN</sup> wide. Nos. HM<sub>8</sub>, HM<sub>9</sub>, HM<sub>12</sub> and HM<sub>14</sub> are hand-modeled, about 7 $\frac{3}{4}$ <sup>IN</sup> square. No. HM<sub>13</sub>, hand-modeled, about 8<sup>IN</sup> square.

PLATE XXIV.—PERSIAN ROSE SET. Size No. 1.—Thirty-eight pieces; outside measure, 63 $\frac{1}{2}$ <sup>IN</sup> wide, 42<sup>IN</sup> high; inside measure, 41 $\frac{1}{2}$ <sup>IN</sup> wide 30<sup>IN</sup> high. Size No. 2.—Thirty-six pieces; outside measure, 57<sup>IN</sup> wide, 42<sup>IN</sup> high; inside measure, 34 $\frac{1}{2}$ <sup>IN</sup> wide, 30<sup>IN</sup> high. Size No. 3 (inside border Tiles omitted).—Seventeen pieces, outside measure, 52 $\frac{1}{2}$ <sup>IN</sup> wide, 42<sup>IN</sup> high; inside measure, 33<sup>IN</sup> wide, 33<sup>IN</sup> high.

PLATE XXV.—JACOBEAN SET. Outside measure, 66<sup>IN</sup> wide, 43<sup>IN</sup> high. Inside measure 46<sup>IN</sup> wide, 33<sup>IN</sup> high.

PLATE XXVI.—"POPPY" Set, hand-modeled, concaved Tiles, but with the modeled reliefs quite high. Size outside 3<sup>F</sup> 4 $\frac{1}{4}$ <sup>IN</sup> high, width 5<sup>F</sup> 1<sup>IN</sup>. Fire opening 30<sup>IN</sup> high by 40 $\frac{1}{2}$ <sup>IN</sup> wide. Nos. HM<sub>5</sub>, HM<sub>6</sub> and HM<sub>7</sub> are hand-modeled and measure 10 $\frac{1}{4}$ <sup>IN</sup> square.

PLATE XXVII.—TRESTEM SET. Outside measure, 59<sup>IN</sup> wide, 45<sup>IN</sup> high. Inside measure, 43<sup>IN</sup> wide, 37<sup>IN</sup> high.

PLATE XXVIII.—"BIRD AND BERRY" design, fireplace set of 18 hand-modeled Tiles. Outside measure, 3<sup>F</sup> 3 $\frac{3}{4}$ <sup>IN</sup> high by 4<sup>F</sup> 6 $\frac{1}{2}$ <sup>IN</sup> wide. Fire opening, 32<sup>IN</sup> high by 39<sup>IN</sup> wide. Nos. HM<sub>8</sub> and HM<sub>9</sub> are hand-modeled Tiles about 7 $\frac{3}{4}$ <sup>IN</sup> square. The four Tiles in centre are No. HM<sub>10</sub>, hand-modeled, size about 7<sup>IN</sup> square. HM<sub>11</sub> is a hand-modeled panel in high relief; size 4<sup>IN</sup> by 8 $\frac{1}{4}$ <sup>IN</sup>.

PLATE XXIX.—PASTORAL SET. Outside measure, 56<sup>IN</sup> wide, 44<sup>IN</sup> high. Inside measure, 48<sup>IN</sup> wide, 24<sup>IN</sup> high.

PLATE XXX.—"THE REVEL." This is a special design, and was made for a fireplace about 10<sup>F</sup> wide (fire opening 6<sup>F</sup> wide), and proportionate height; but the size can be increased or reduced. The panel is 3<sup>F</sup> 8<sup>IN</sup> long by 16<sup>IN</sup> wide. The frieze is 16<sup>IN</sup> wide, and the sides 23<sup>IN</sup> wide.

# PRICE LIST OF LOW'S ART TILES.

J. G. & J. F. LOW, CHELSEA, MASS., U. S. A.

SEE REFERENCE KEY FOR SIZES.

PLATE I.—Soffit Arched Facing . . . . .	\$750 00	PLATE IX.—Mistletoe Set (18 Tiles to each set) . . . . .	\$36 00
PLATE II.—No. 641 . . . . .	4 00	Daisy Set " " " .	36 00
67 } . . . . .		Buttercup Set " " " .	36 00
69 } . . . . .		No. 85, . . . . .	2 50
616 } . . . . .	3 00	PLATE X.—Oak and Laurel Set . . . . .	200 00
620 } . . . . .		PLATE XI.—Bamboo Set . . . . .	150 00
626 } . . . . .		H.M. 15 and H.M. 16, each . . . . .	5 00
630 } . . . . .		H.M. 17 . . . . .	10 00
640 . . . . .	2 00	PLATE XII.—Butan Set . . . . .	42 00
All others on sheet . . . . .	1 00	PLATE XIII.—Wild Rose Set . . . . .	38 00
PLATE III.—Nos. 212 to 217 . . . . .	18	PLATE XIV.—Marguerite Set . . . . .	38 00
X212 to X216 . . . . .	30	PLATE XV.—Medallion Set . . . . .	150 00
312 to 317 . . . . .	25	PLATE XVI.—Renaissance No. 3 . . . . .	45 00
X311 to X319 . . . . .	35	or 1 to 05 inclusive, each . . . . .	1 50
431 and 433 to 438 . . . . .	30	PLATE XVIII.—Seasons Set . . . . .	35 00
432 } . . . . .	1 20	PLATE XIX.—Tempus Fugit Set . . . . .	38 00
439 } . . . . .		675 to 678 inclusive, each . . . . .	3 00
440 } . . . . .		PLATE XX.—Ithaca Frieze, hand-modeled . . . . .	100 00
650 to 654 and also 657 . . . . .	1 00	Piper Set, hand-modeled . . . . .	150 00
655 to 656 . . . . .	2 00	PLATE XXI.—Complete Set, hand-modeled, see	
658 . . . . .	4 00	Reference Key in Catalogue . . . . .	125 00
642 to 648 . . . . .	3 00	PLATE XXII.—Owl Set, hand-modeled . . . . .	150 00
86 to 88 . . . . .	3 00	Japanese Quince Set, hand-modeled . . . . .	54 00
PLATE IV.—Cobweb Freize . . . . .	25 00	PLATE XXIII.—Arched Top Appleblossom Set, hand	
Tempus Fugit Panels, 1, 2 and 3, each . . . . .	10 00	modeled . . . . .	70 00
681 . . . . .	10 00	Flat Top Appleblossom Set, hand	
679 and 680, each . . . . .	4 00	modeled . . . . .	54 00
661 to 664 inclusive, each . . . . .	5 00	Nos. H.M. 8, H.M. 9, and H.M. 12,	
665 to 672 " " . . . . .	3 00	hand-modeled, each . . . . .	3 00
659 and 660, 673 and 674, each . . . . .	1 00	Nos. H.M. 13 and H.M. 14, hand	
441 . . . . .	30	modeled . . . . .	4 00
X219 to X222 inclusive, each . . . . .	40	PLATE XXIV.—Persian Rose Set. Size No. 1, hand-	
218 to 221 " " . . . . .	20	modeled . . . . .	130 00
PLATE V.—Nos. 21 to 211 inclusive . . . . .	18	Persian Rose. Size No. 2, hand-	
31 to 311 " . . . . .	25	modeled . . . . .	125 00
41 to 430 " . . . . .	30	Persian Rose. Size No. 3, hand-	
X21 to X211 " . . . . .	30	modeled . . . . .	115 00
X31 to X310 " . . . . .	45	PLATE XXV.—Jacobean Set, hand-modeled . . . . .	100 00
PLATE VI.—Mycenæ Hearth, No. 1 . . . . .	50 00	PLATE XXVI.—Poppy Set, hand-modeled . . . . .	250 00
Sun Hearth . . . . .	50 00	PLATE XXVII.—Trestem Set, hand-modeled . . . . .	75 00
PLATE VII.—Swag Set . . . . .	11 50	PLATE XXVIII.—Bird and Berry Set, hand-modeled	
Lion Set . . . . .	9 20	H.M. 8 and H.M. 9, each . . . . .	54 00
449 to 445, each . . . . .	50	H.M. 10 . . . . .	3 00
06 . . . . .	40	H.M. 11 . . . . .	4 00
07 . . . . .	30	PLATE XXIX.—Pastoral Set, hand-modeled . . . . .	3 50
PLATE VIII.—Amaranth Set (18 Tiles to each sett) . . . . .	36 00	PLATE XXX.—Revel Set, hand-modeled . . . . .	175 00
New Appleblossom Set " " " . . . . .	36 00		1,000 00
Queen Anne Set (17 Tiles to each sett) . . . . .	34 00		
Nos. 81, 82 and 83 . . . . .	8 00		
No. 84 . . . . .	10 00		



Refer to Key page 4 before ordering.

61



62



63



64



65



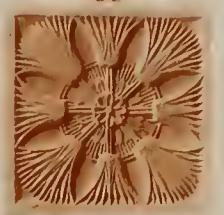
66



67



68



69



610



611



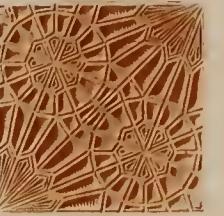
612



613



614



615



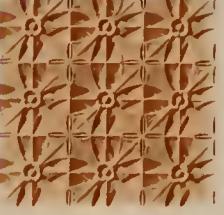
616



617



618



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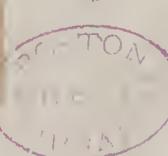
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X212



X213



X214



X215



X216



X217



X218



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X311



X312



X313



X314



X315



X316



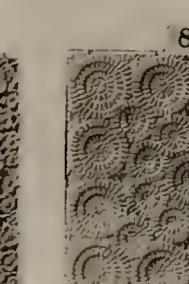
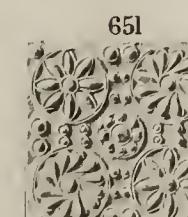
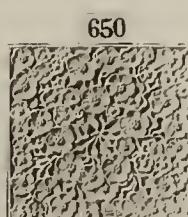
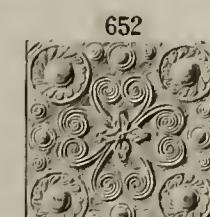
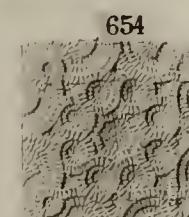
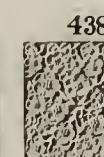
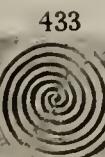
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X318



X319



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680



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PANEL 2



TEMPUS FUGIT  
PANEL 1



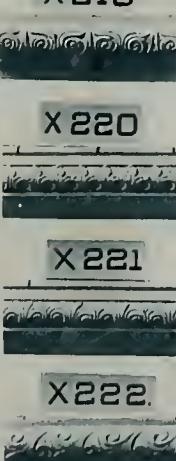
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PANEL 3



659



X 219



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X 220



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X 221



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X 222



221

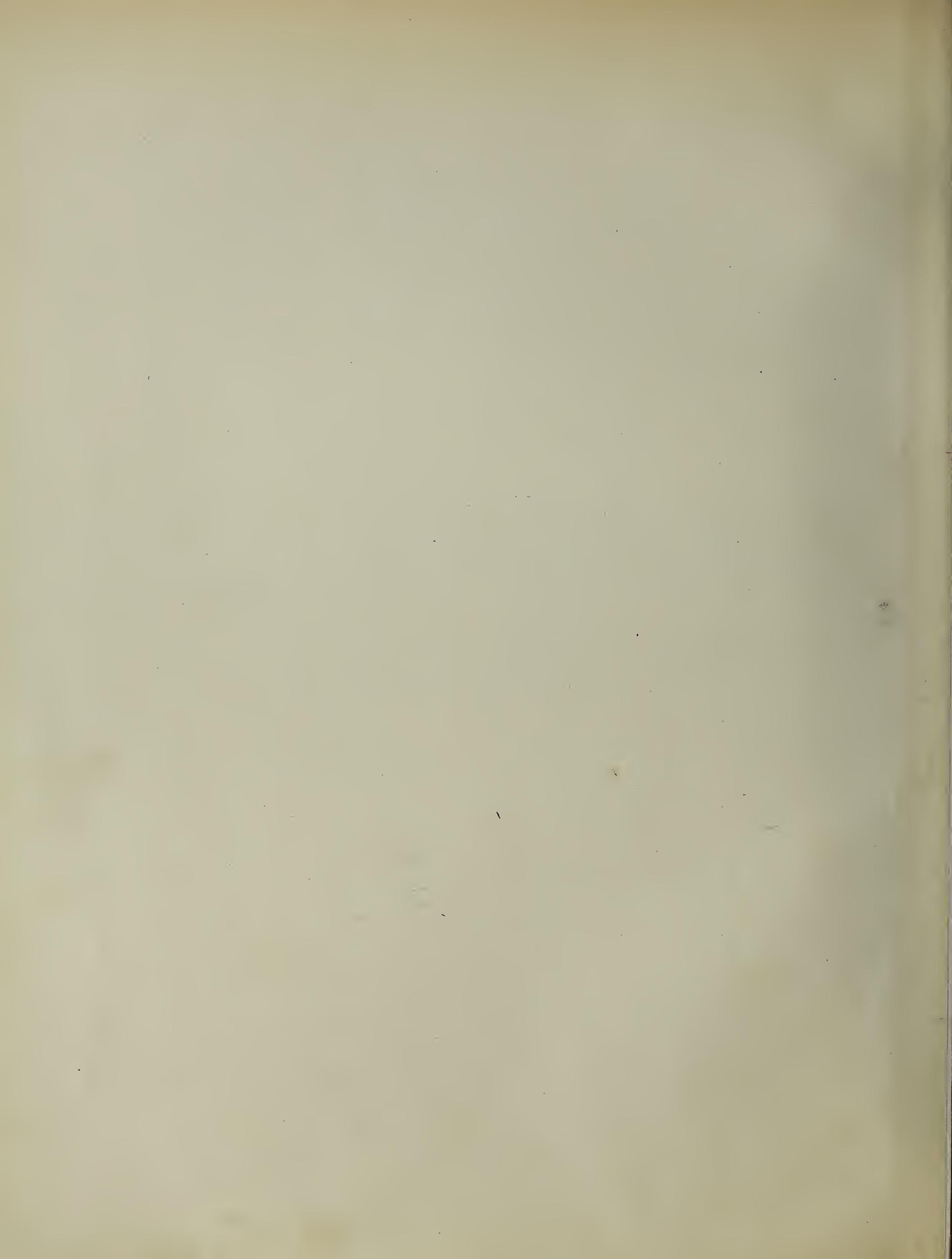


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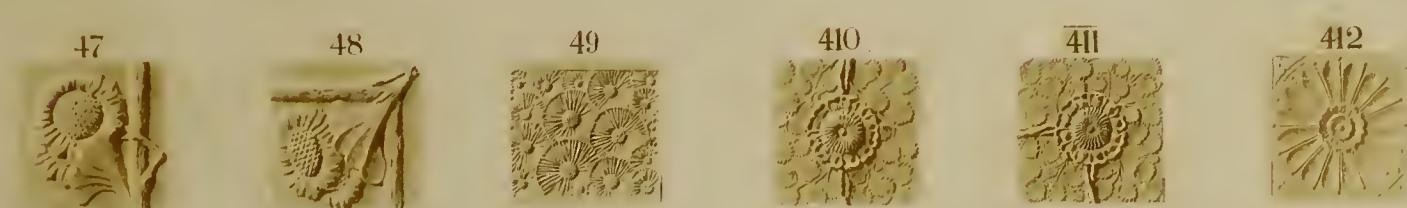


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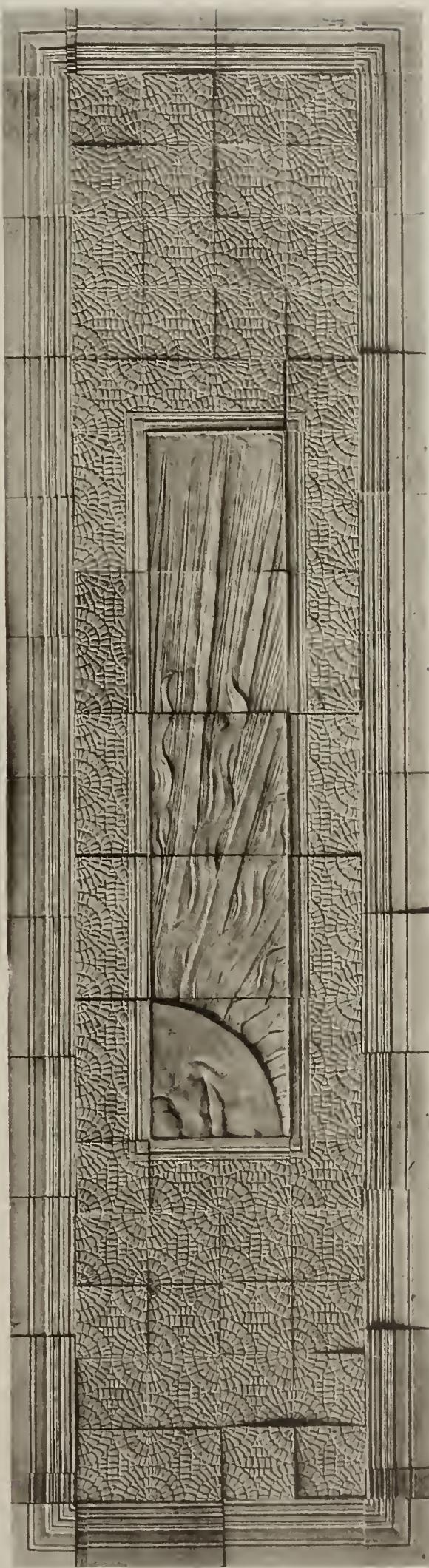
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1 Mycenac Hearth



Sun Hearth





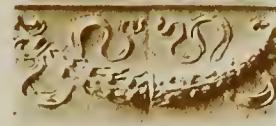
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06



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## Amaranth



## Queen Anne



81



82



## New Apple Blossom



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*The Pedagogus*

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Daisy



Buttercup



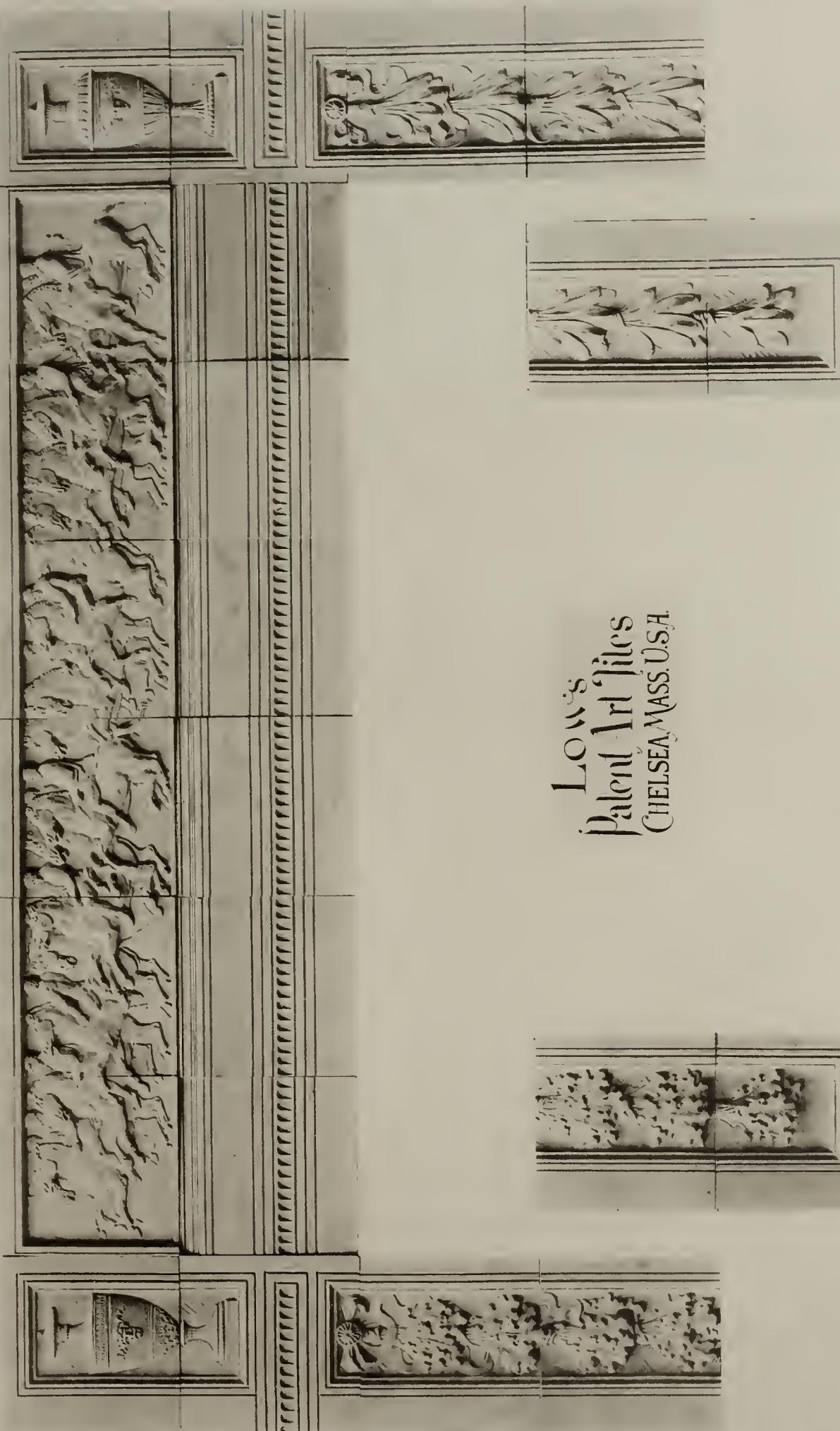
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H M 16



BAMBOO



H M 17



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H M 15



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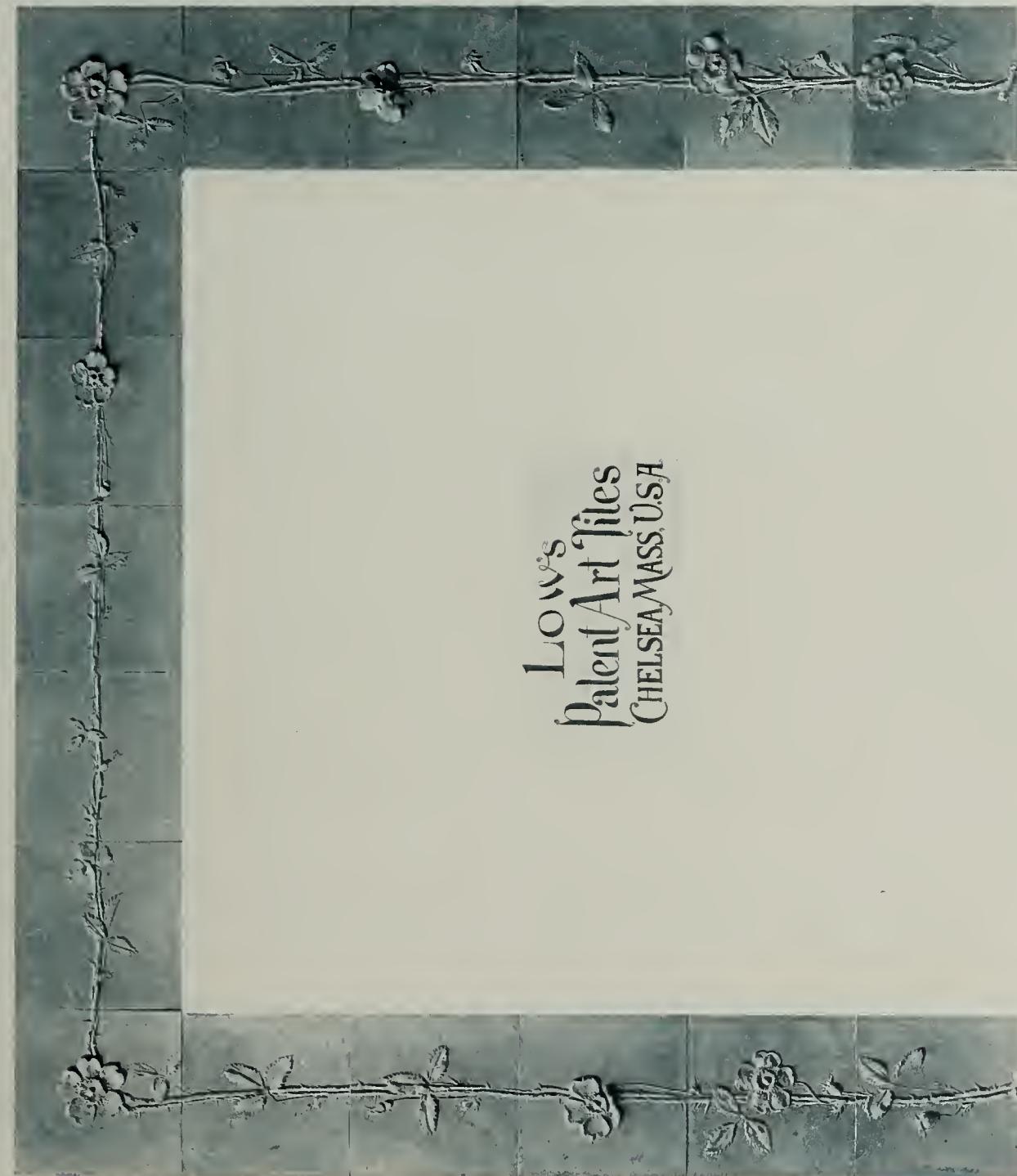


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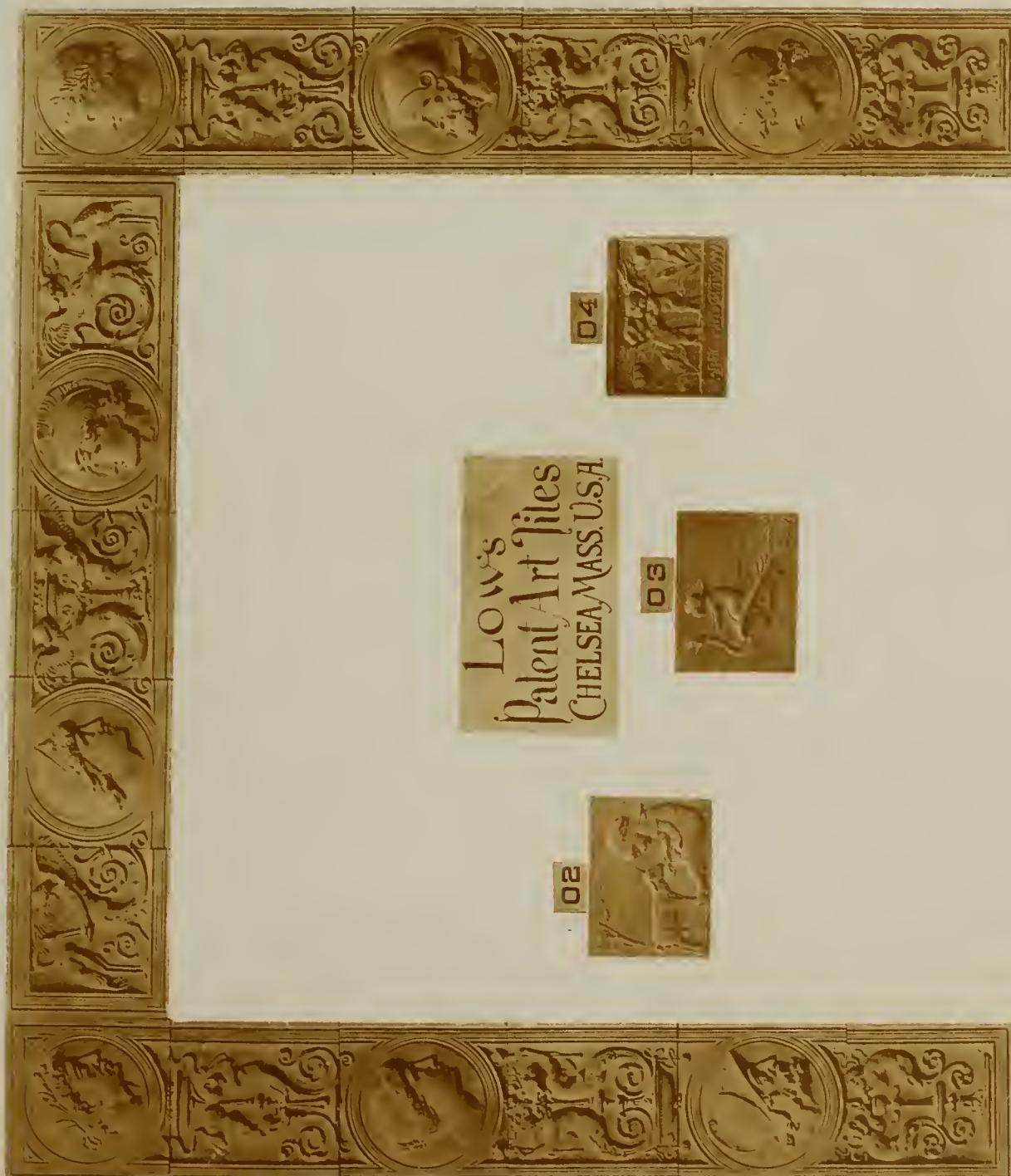
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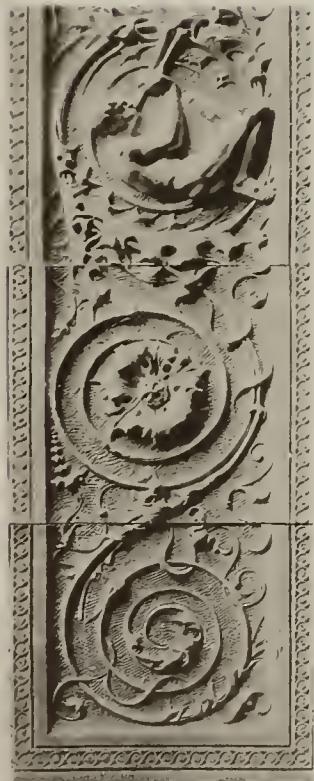


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Renaissance Frieze A



Renaissance Sides B

Renaissance Sides C

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H.M.1



H.M.3



H.M.4



H.M.1



H.M.2



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Japanese Quince



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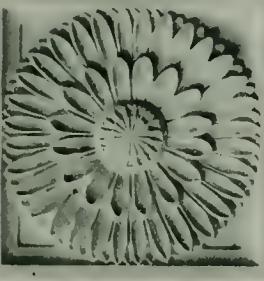
Flattop Apple Blossom



H.M.12



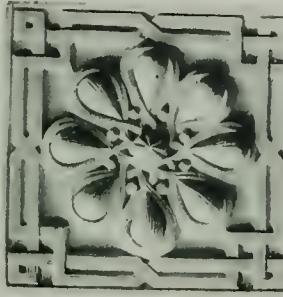
H.M.9



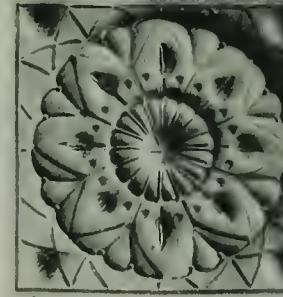
H.M.8



H.M.14



H.M.13



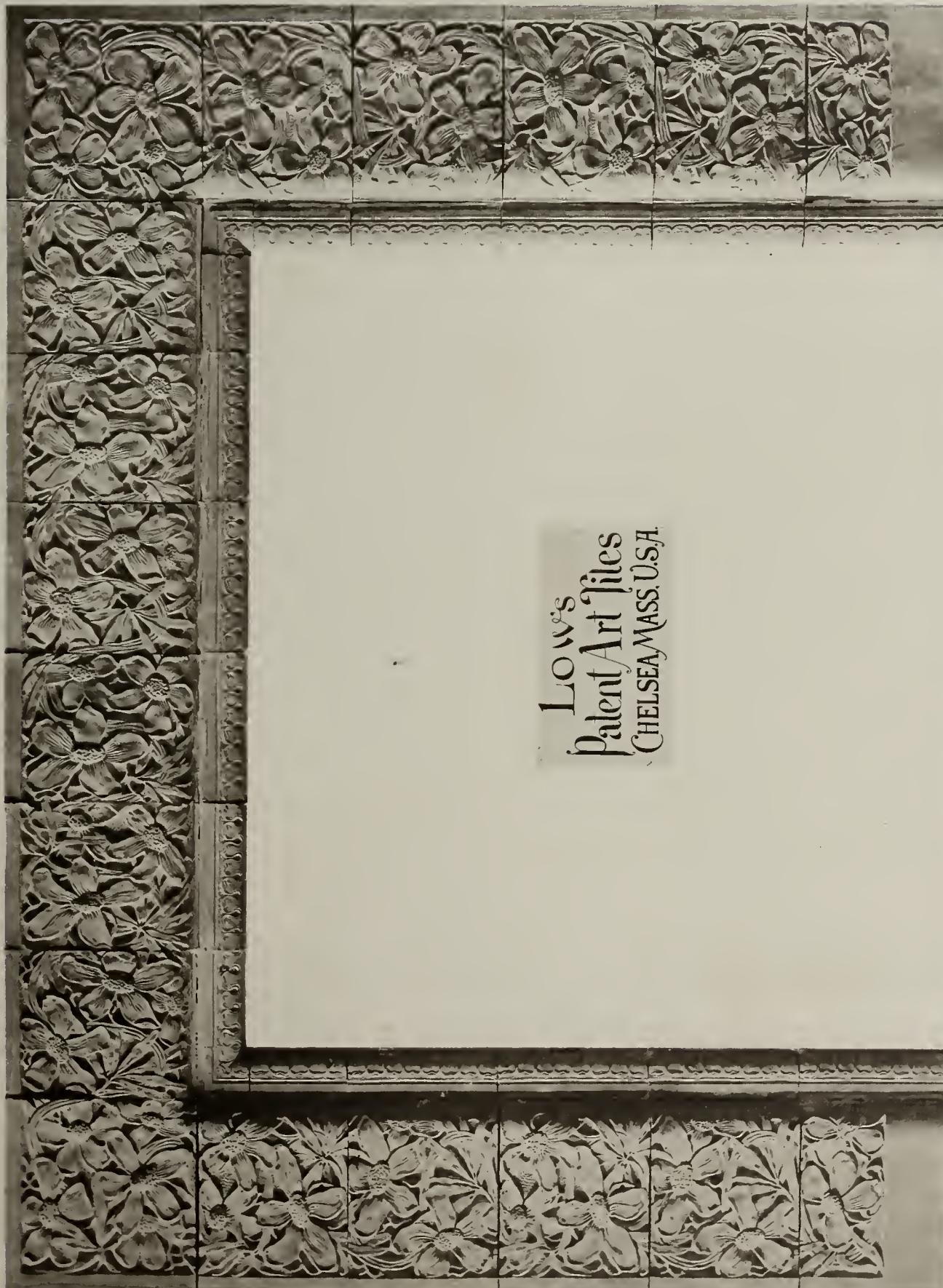
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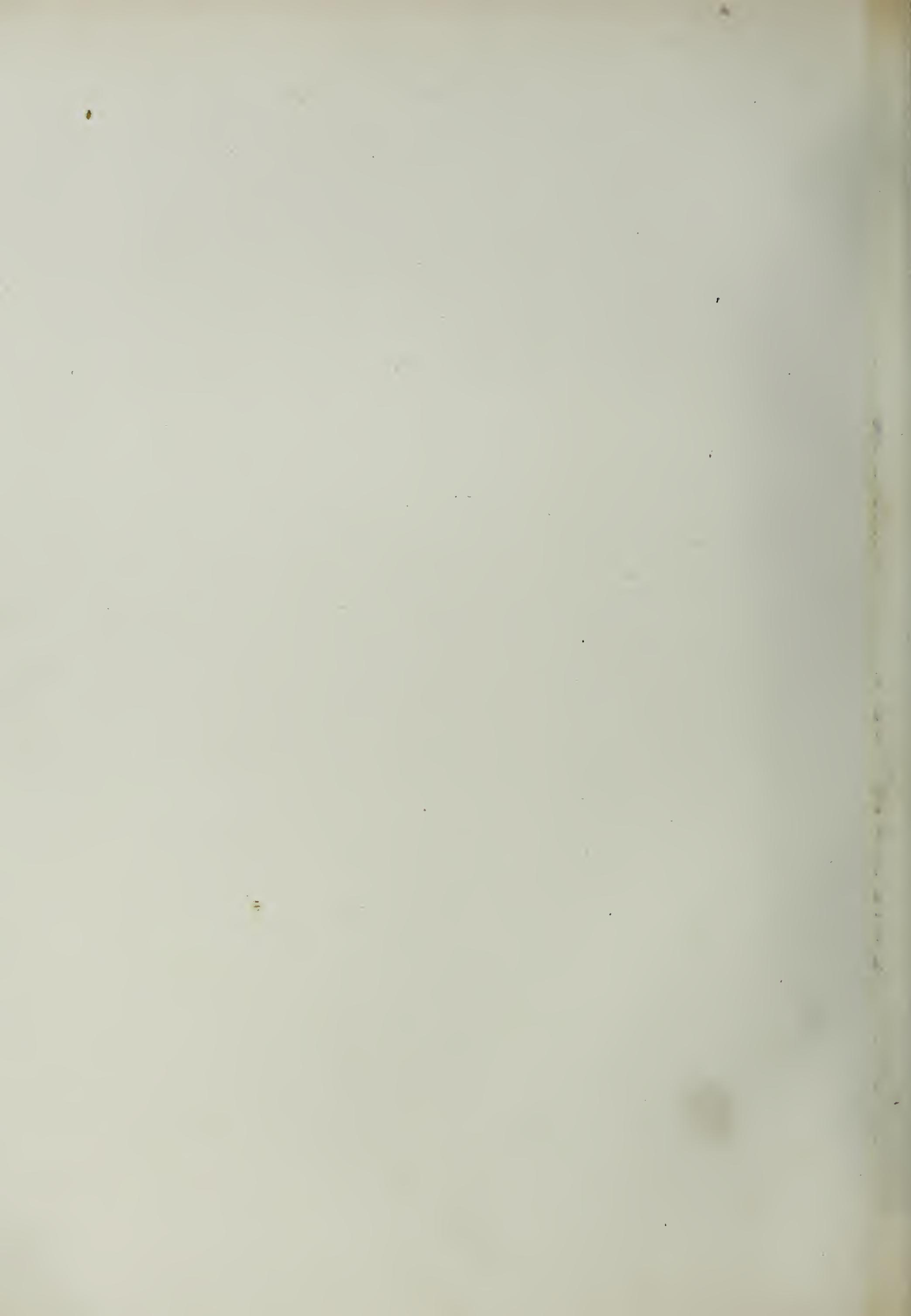
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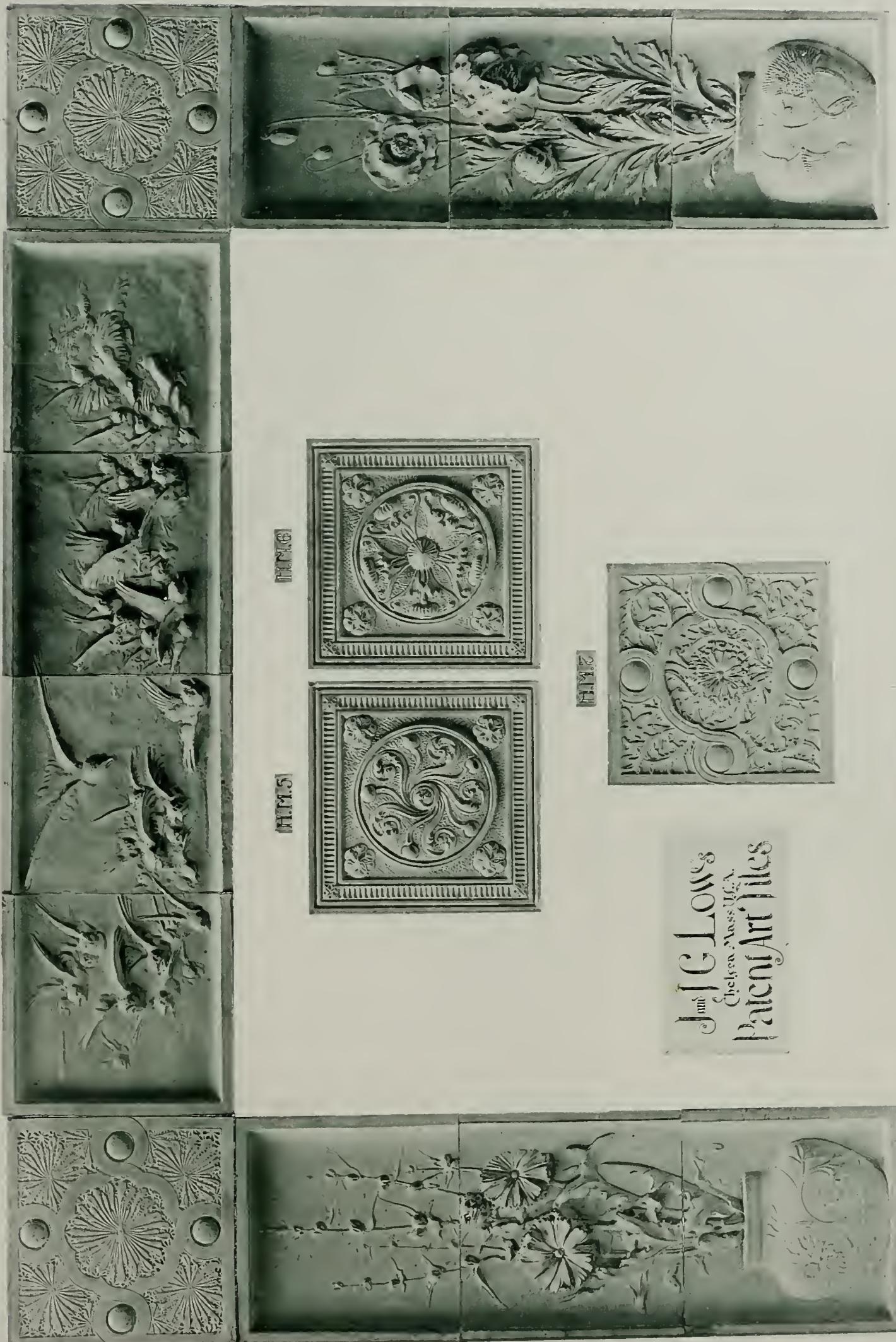




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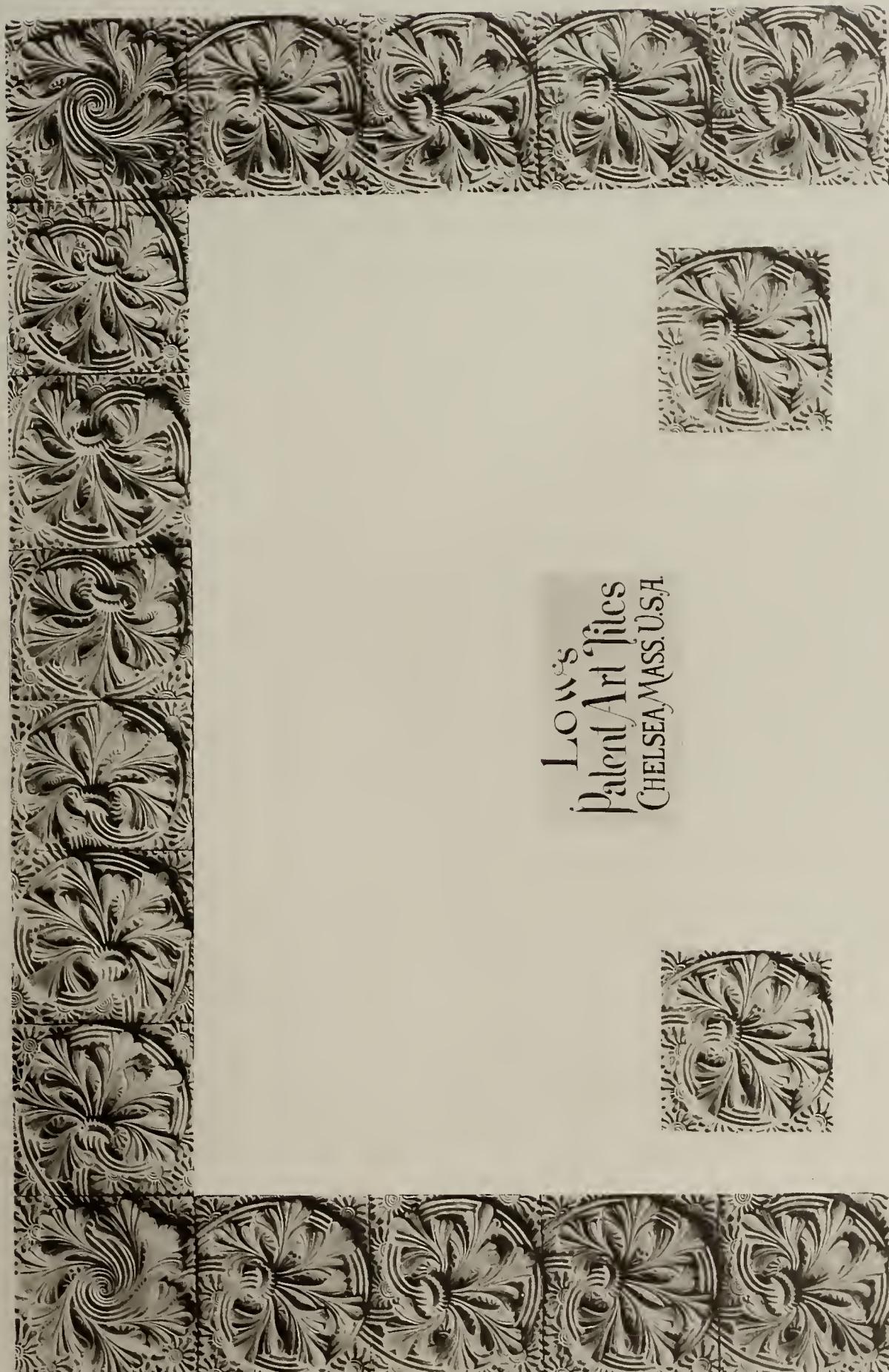


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Bridgwater, Mass.



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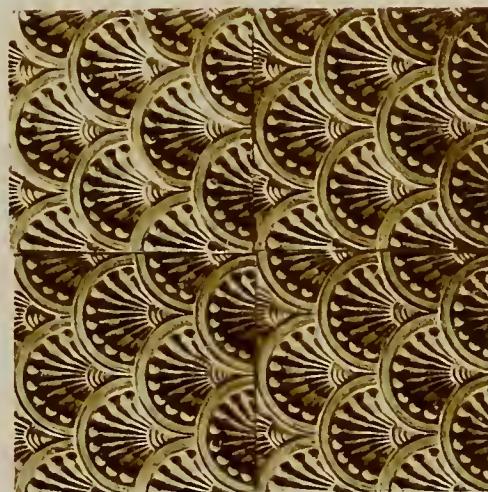
Bir<sup>th</sup> Berry



H.M.8



H.M.10



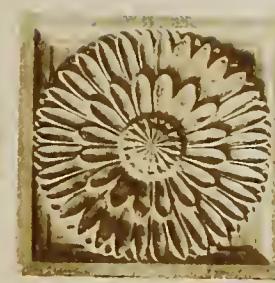
H.M.11



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Patent Art Files



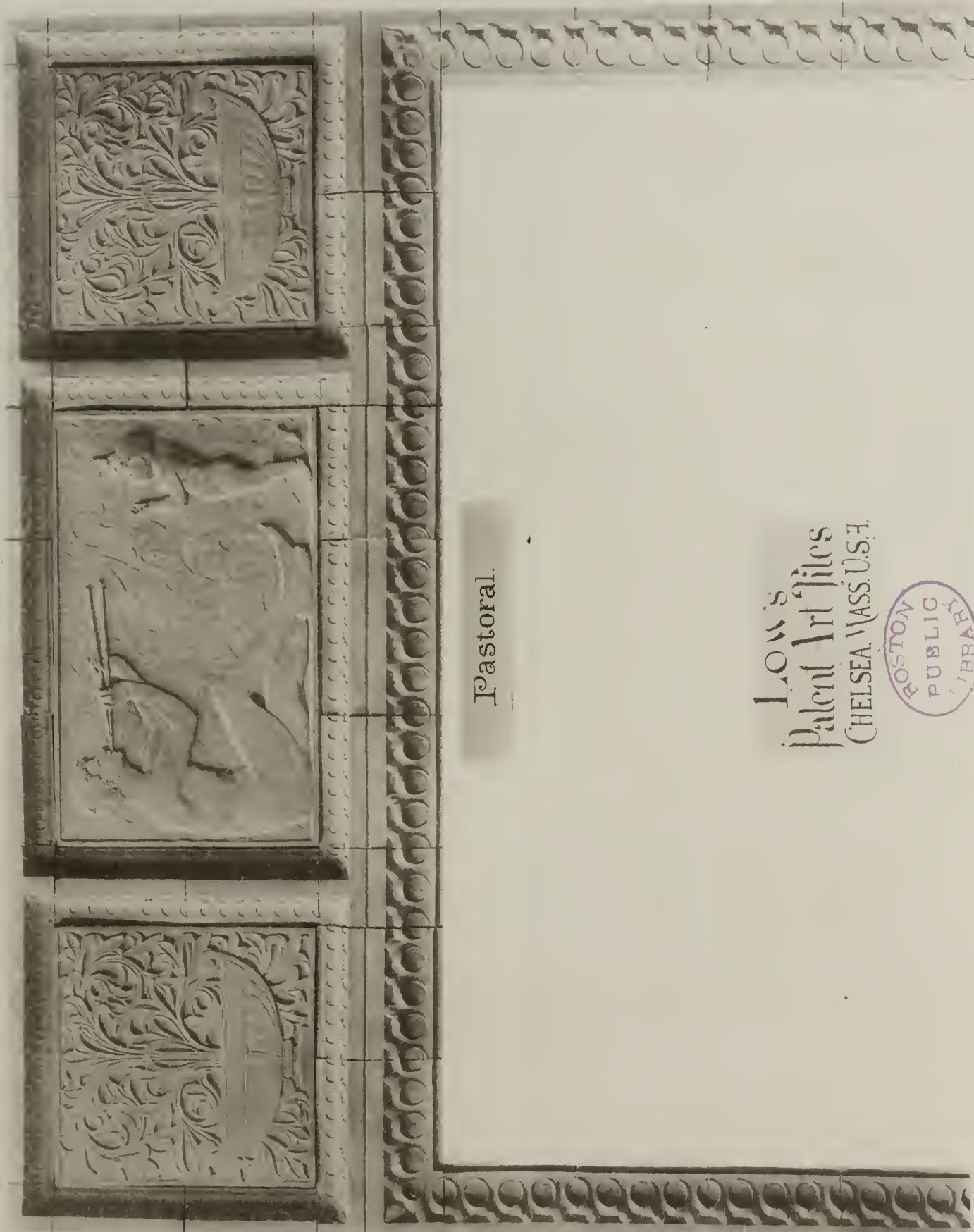
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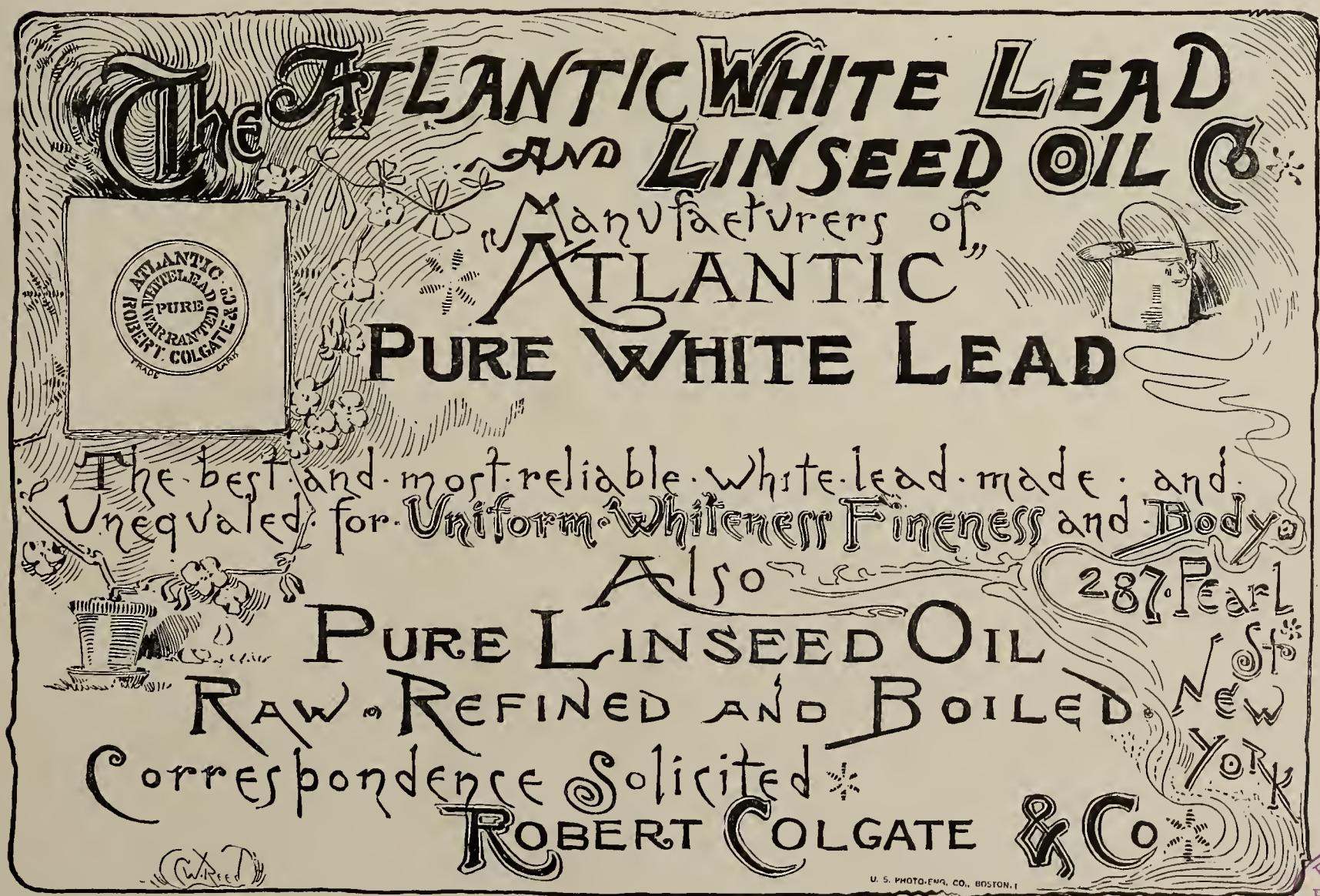
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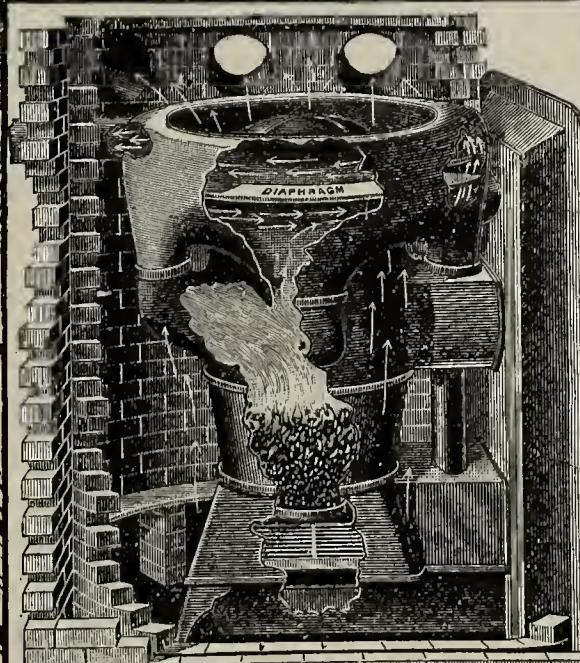
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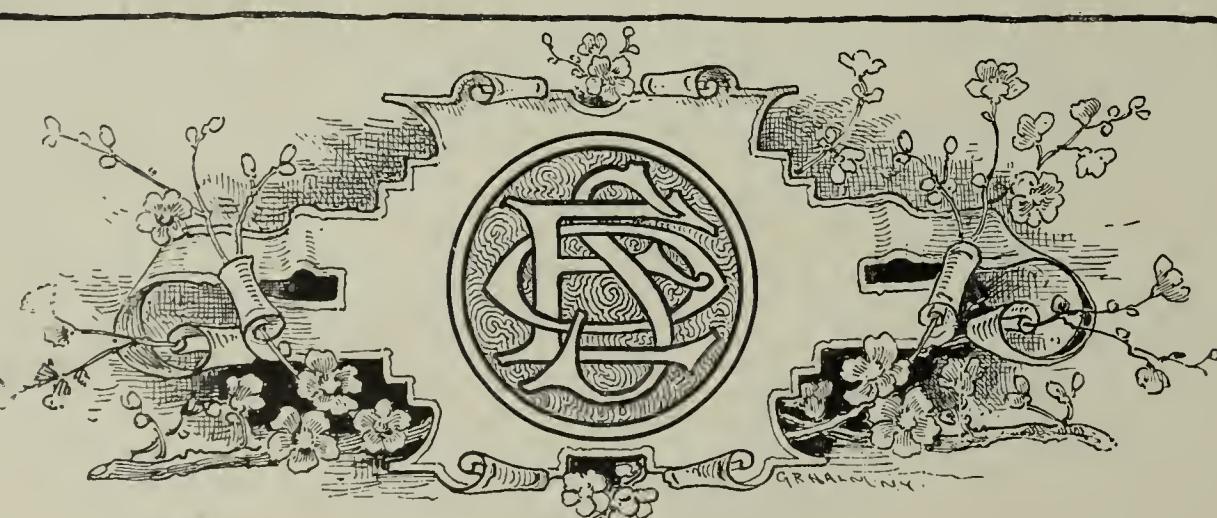
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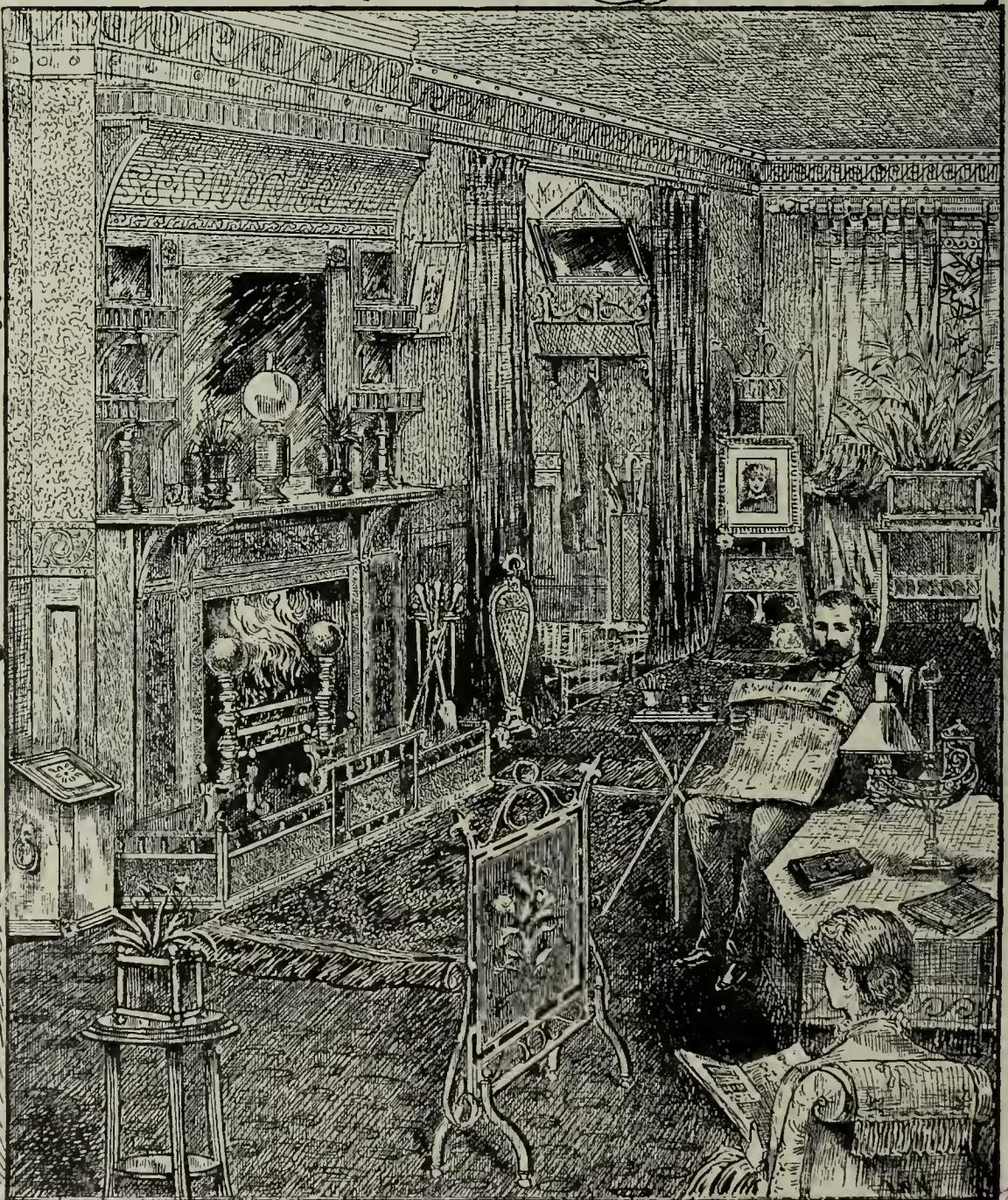
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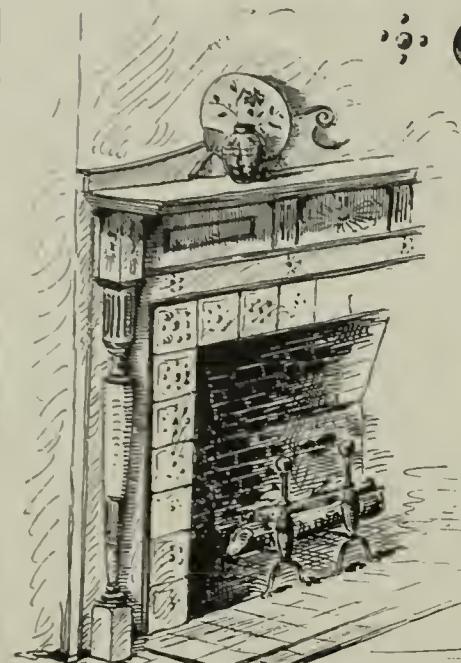
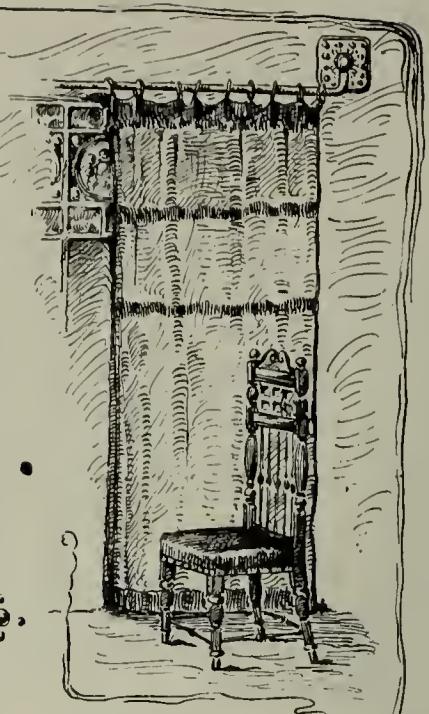
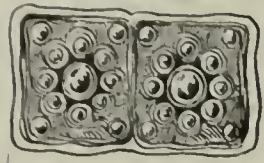


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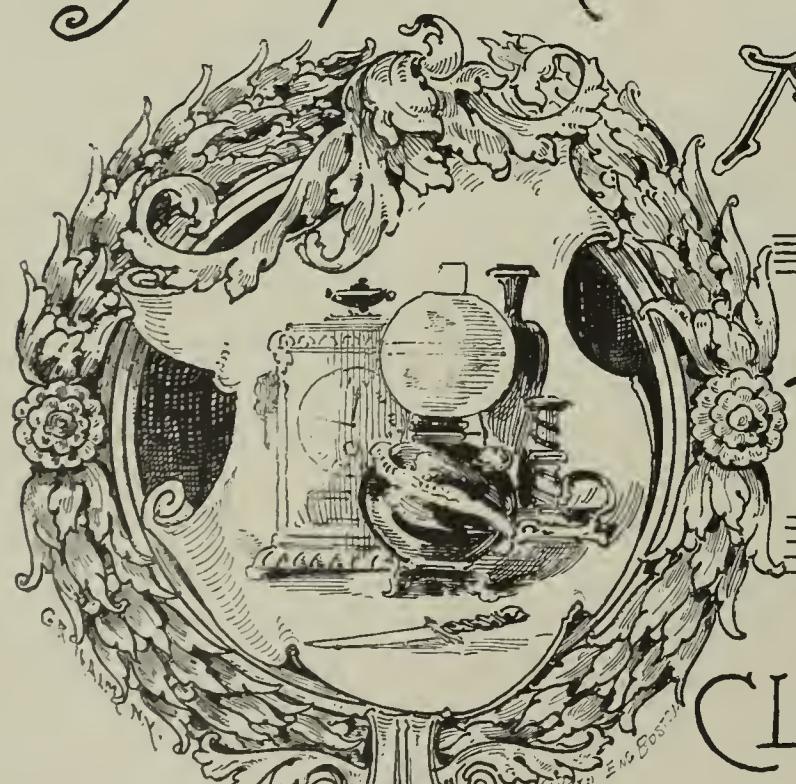
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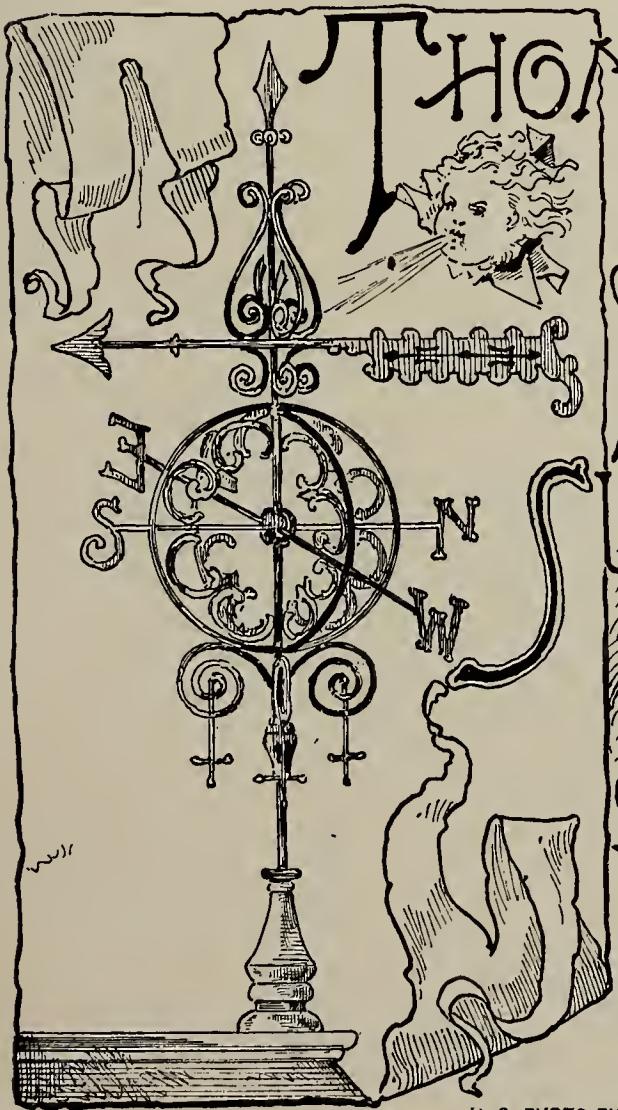
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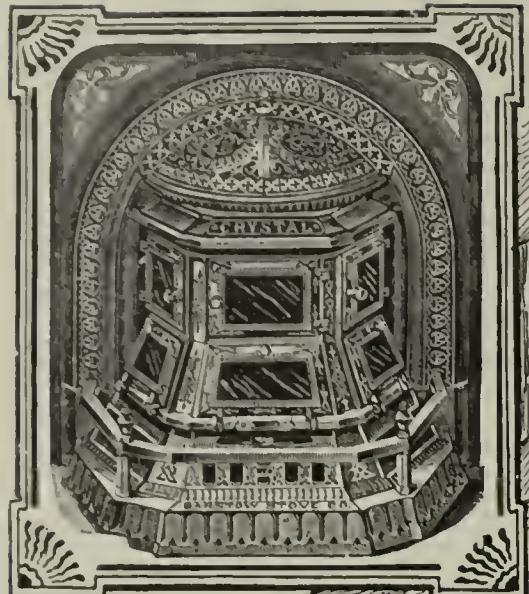
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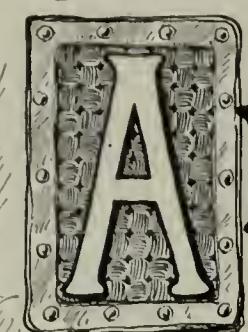
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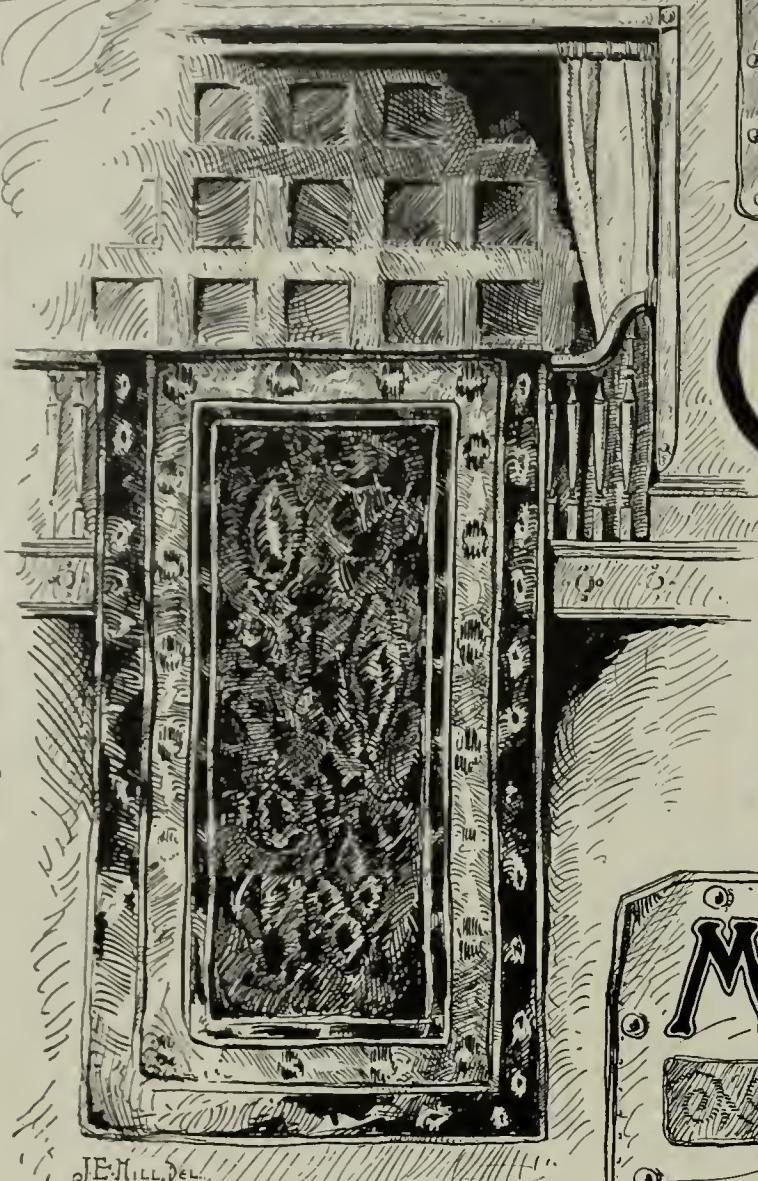
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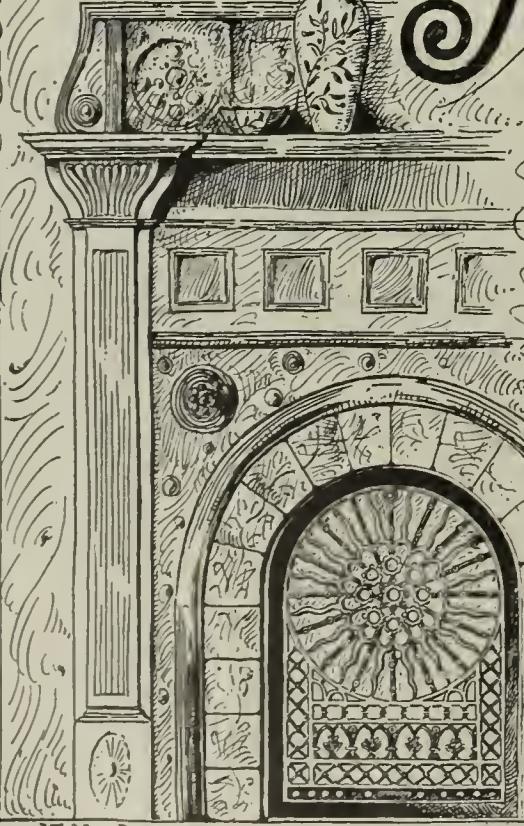


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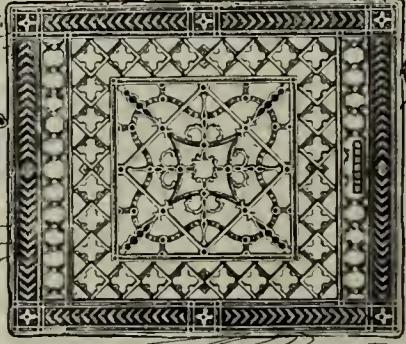
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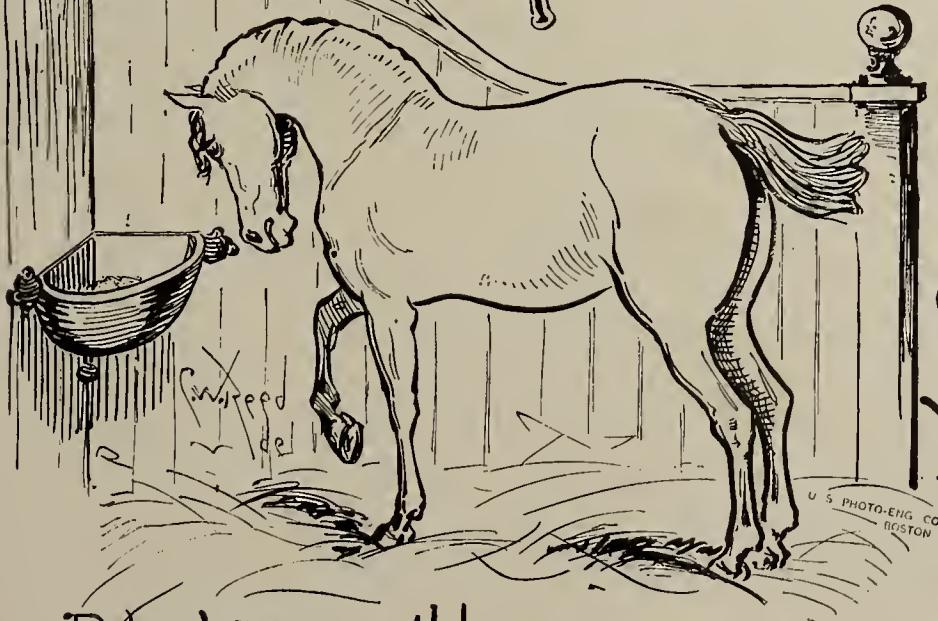
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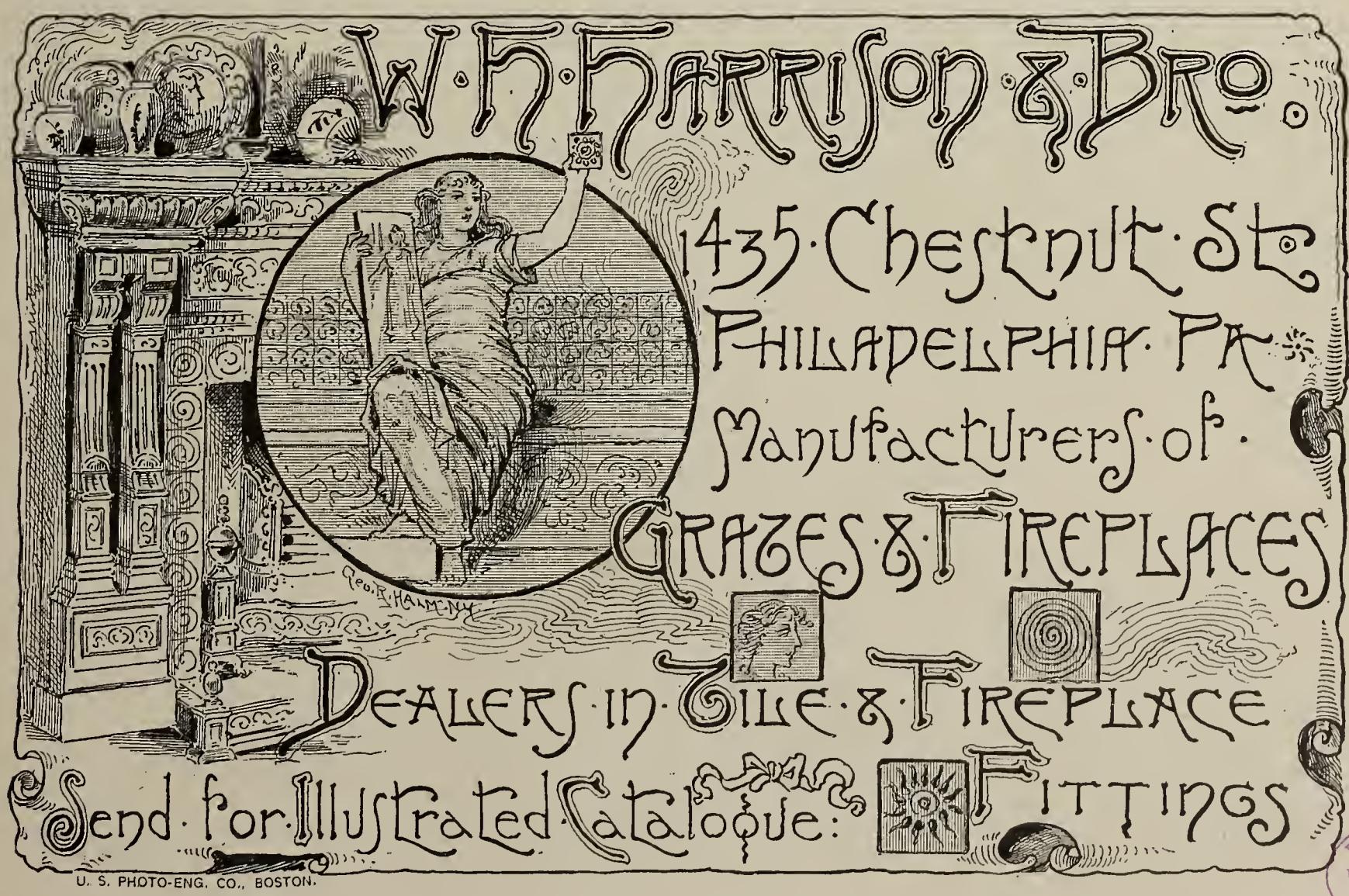
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subjected to a process which  
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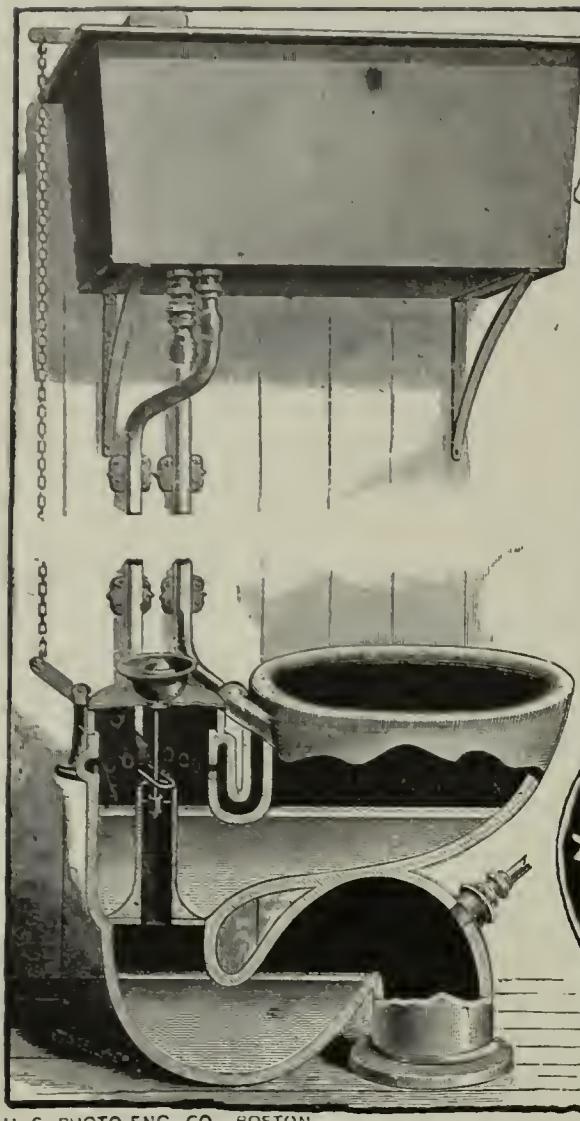
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This advertisement features a black and white illustration of a woman standing in a doorway, operating a mechanical device to open and close window blinds from the inside. The text "THE DUDLEY SHUTTER WORKER" is at the top in a large, decorative font. Below it, a detailed description explains the product: "The attention of ARCHITECTS & BUILDERS is called to the only practical fixture ever invented for OPENING AND CLOSING OUTSIDE BLINDS FROM WITHIN THE HOUSE without raising windows or disturbing window screens & curtains. These fixtures are made of malleable iron and subjected to a process which renders them impervious to rust." A "For Illustrated Circular PRICE LIST & FULL INFORMATION" section is on the left, and the address "Address DUDLEY SHUTTER WORKER CO. NEW YORK Rooms 105 & 106 Temple Court Building No 5 Beekman St." is at the bottom. A circular postmark from "TOVICK" is in the bottom right corner.



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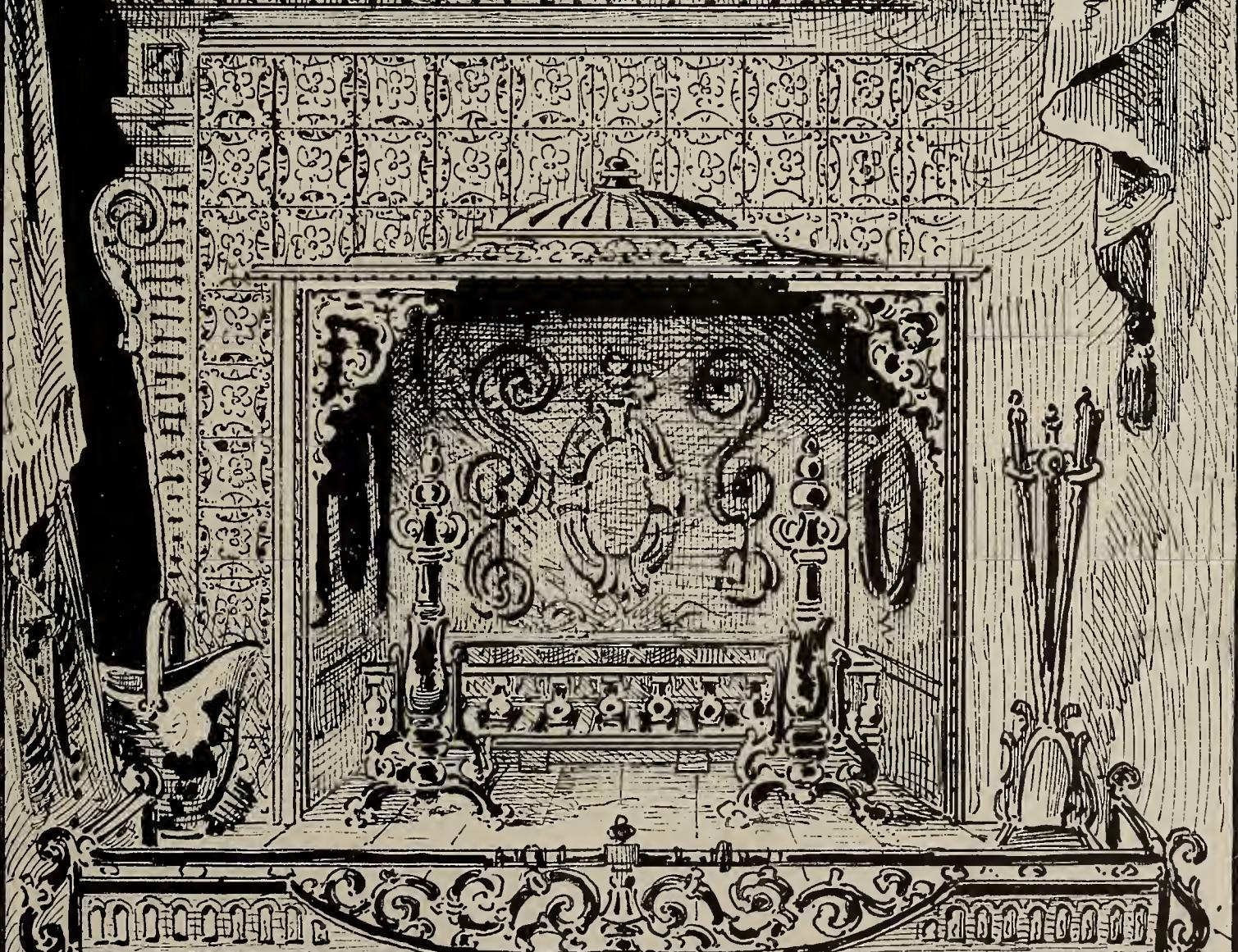


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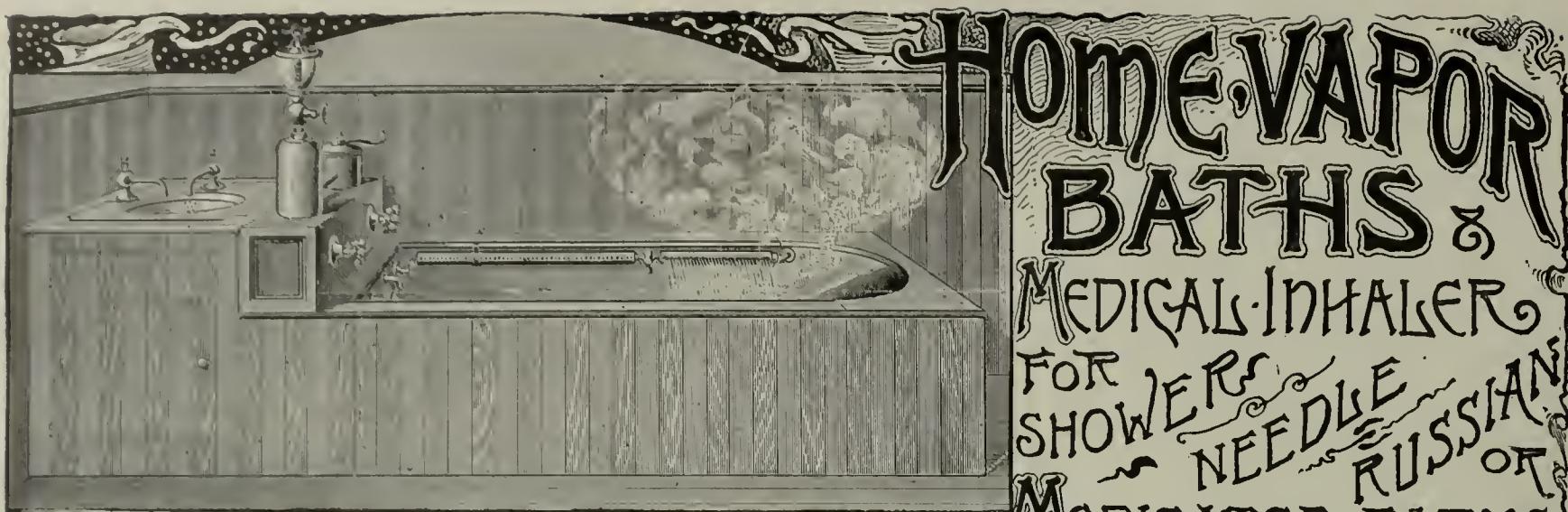
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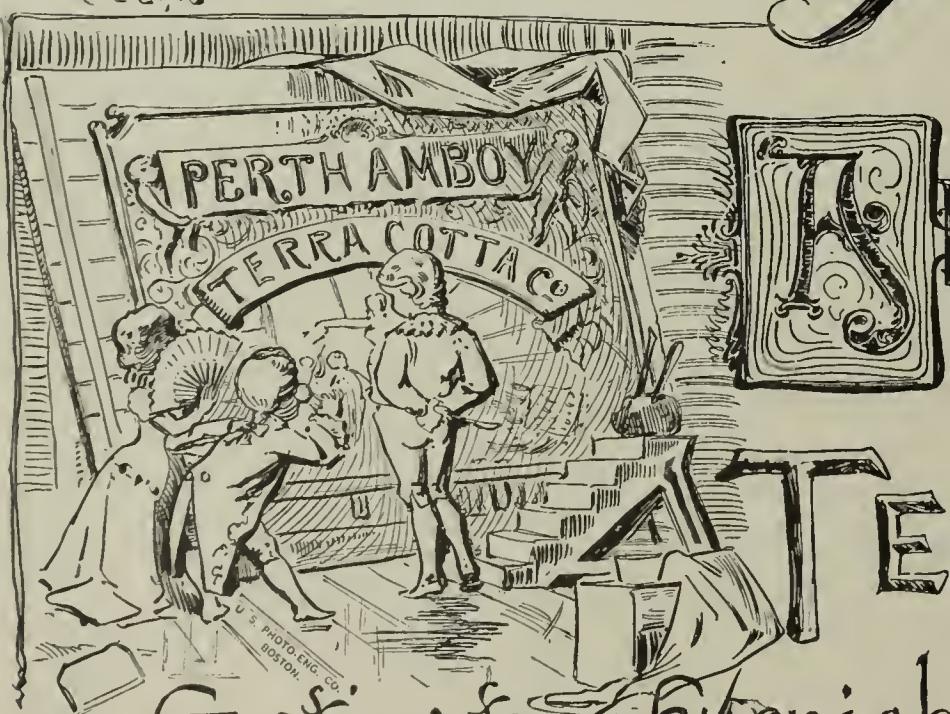
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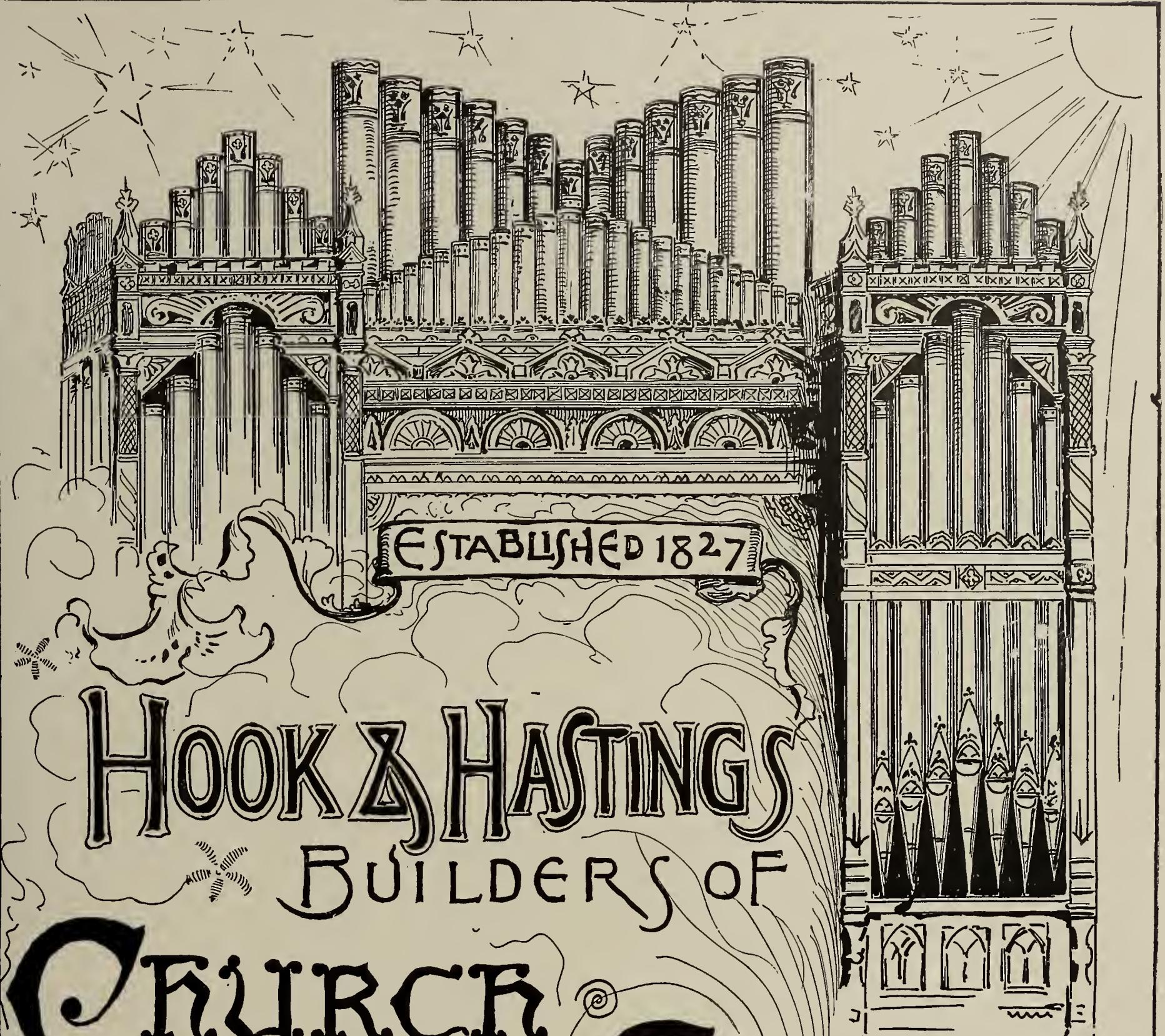
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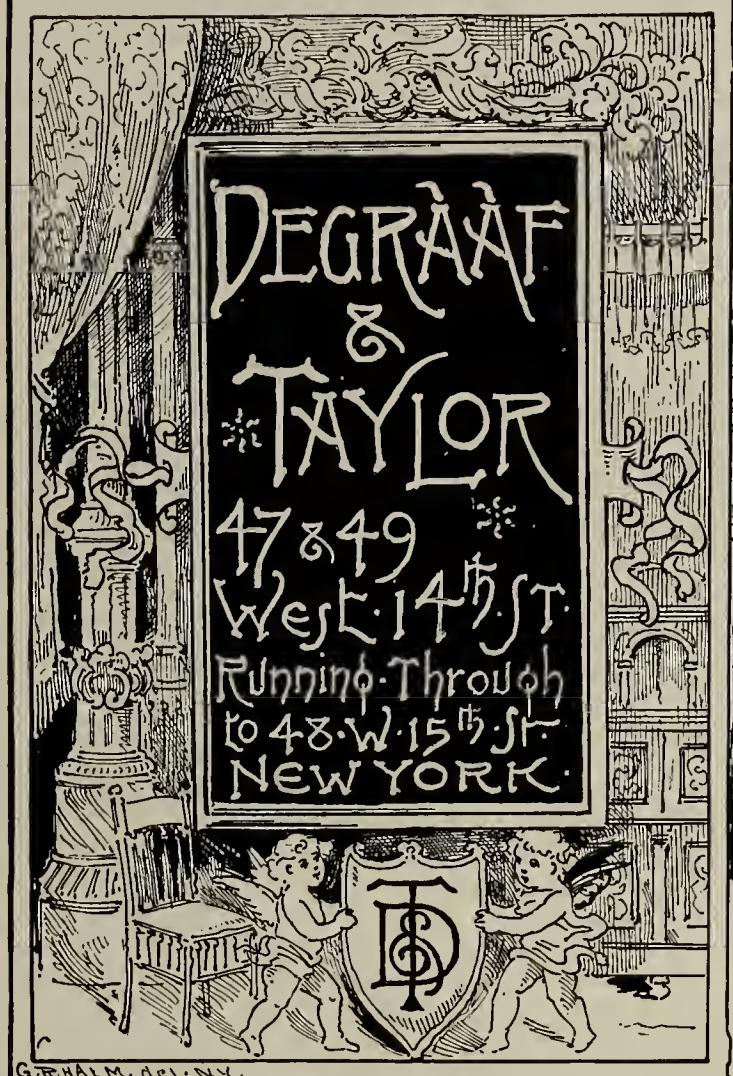
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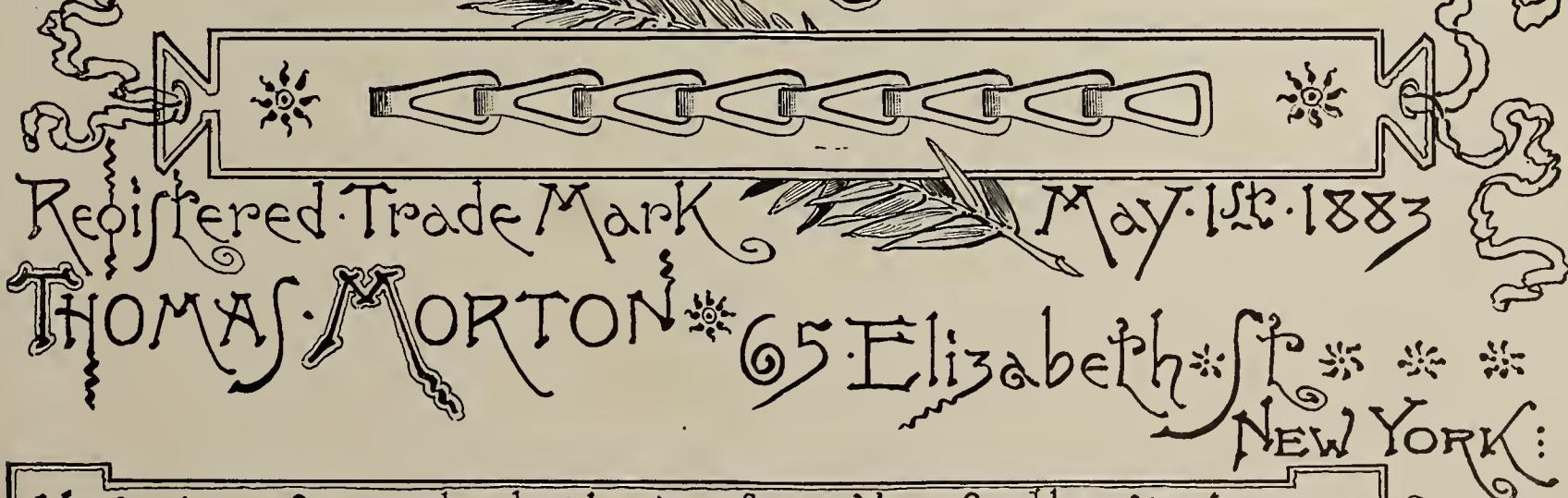
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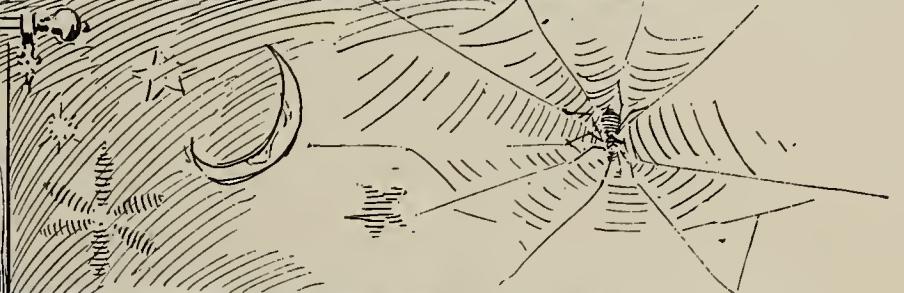
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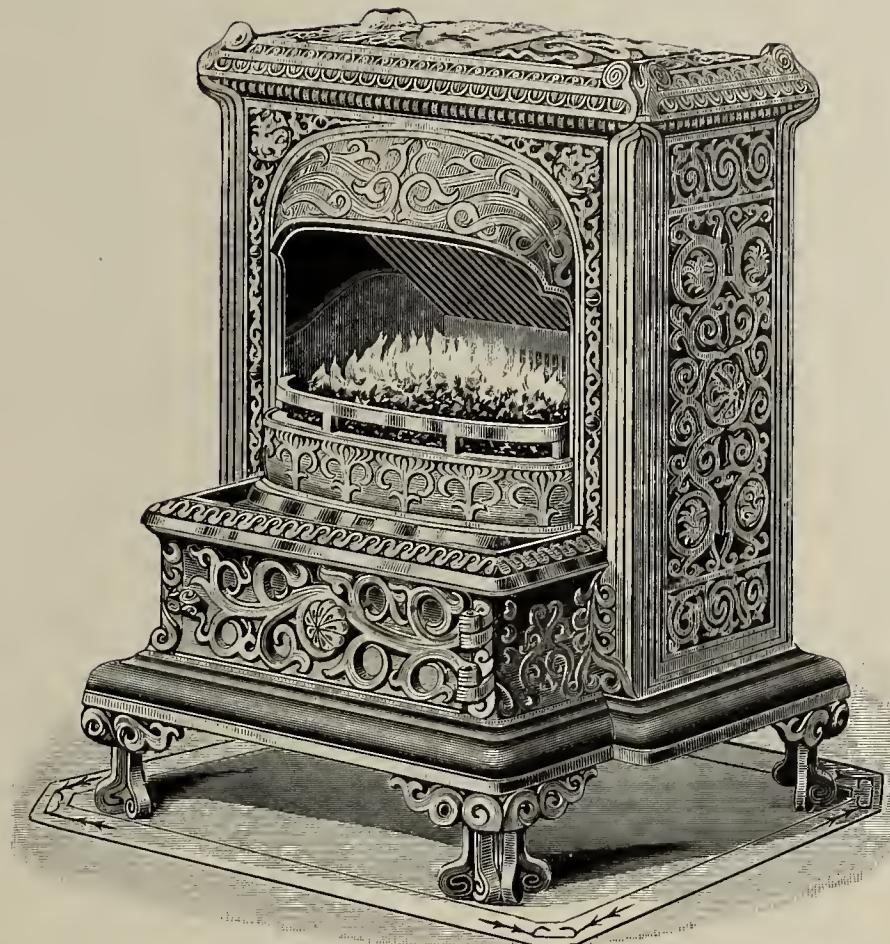


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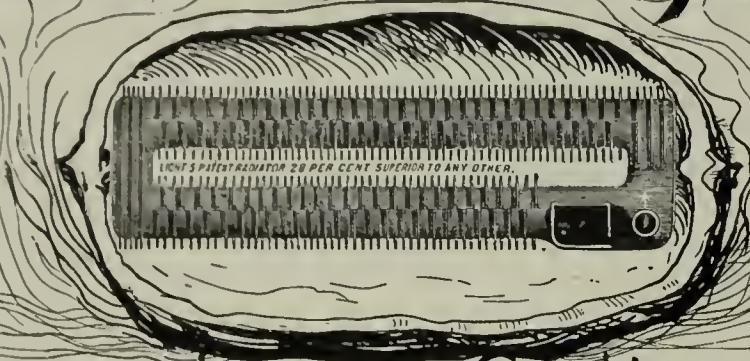
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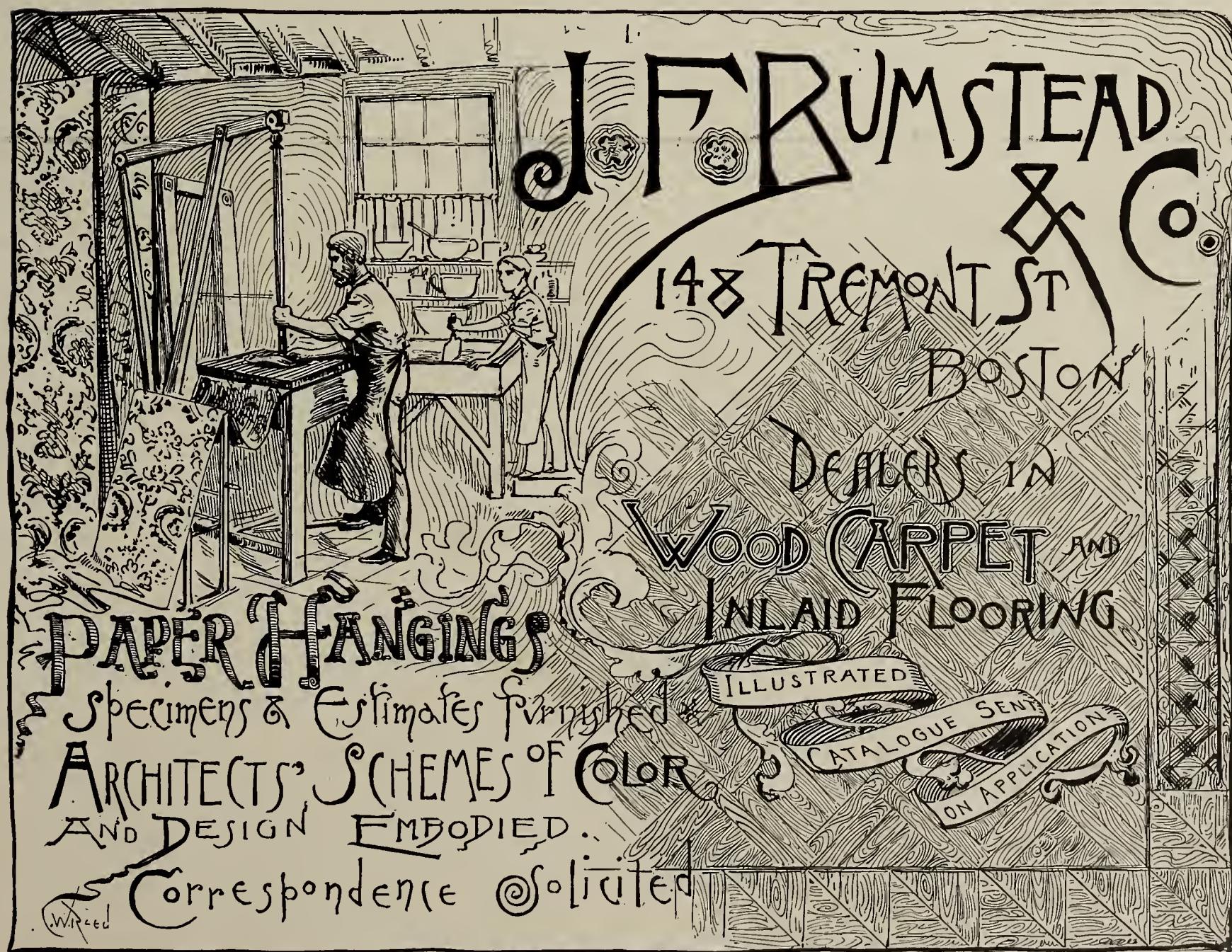
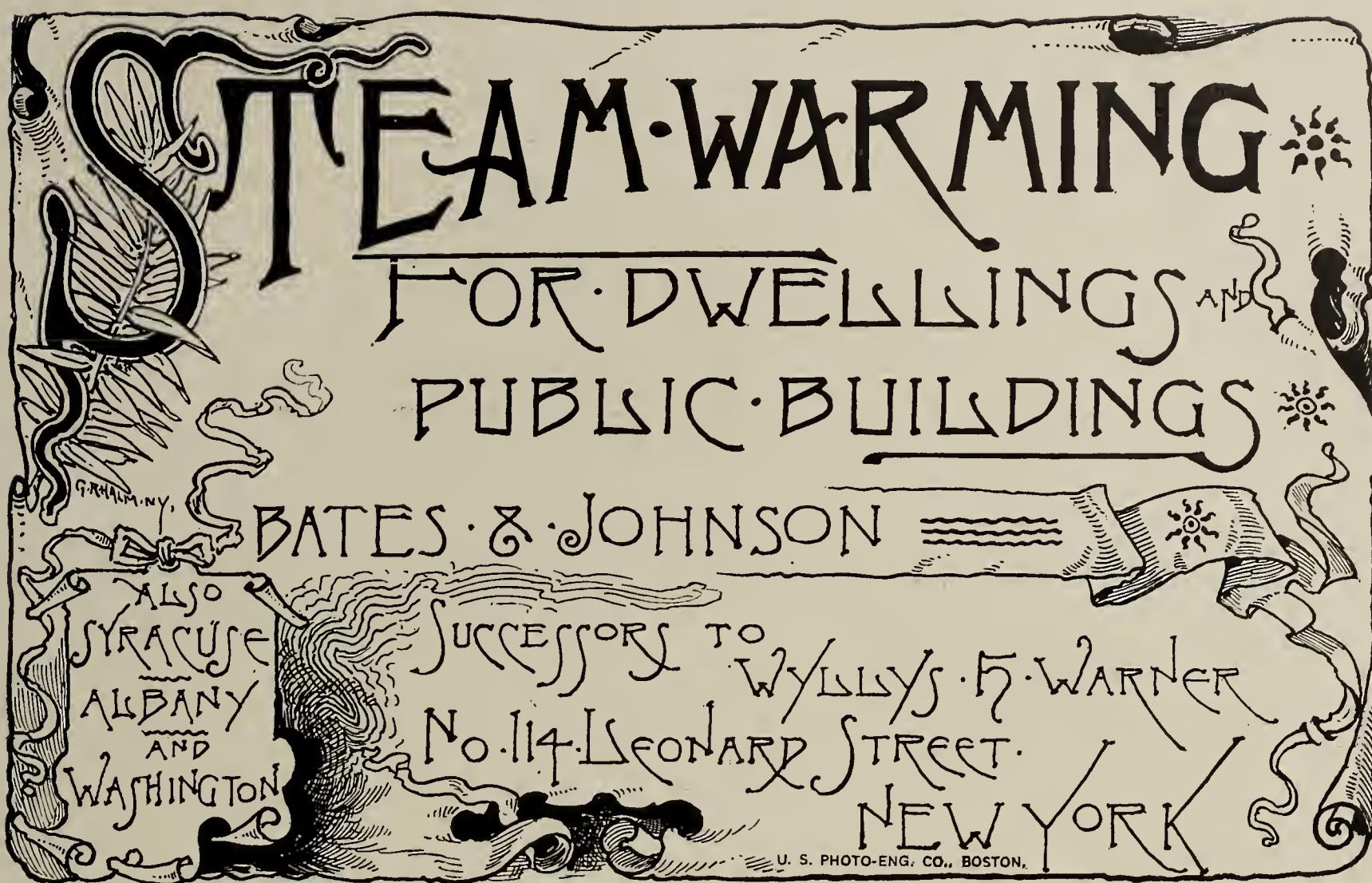
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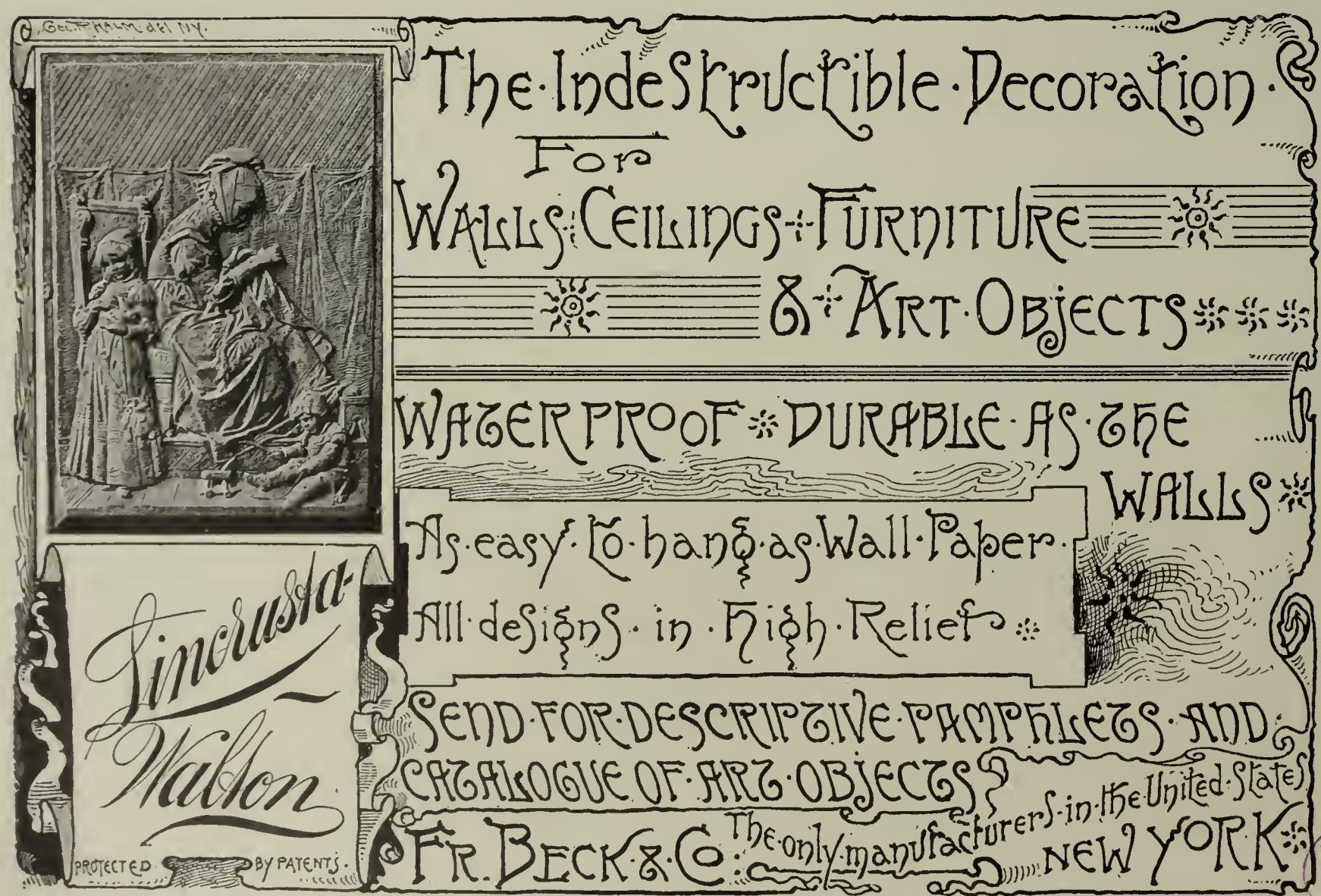
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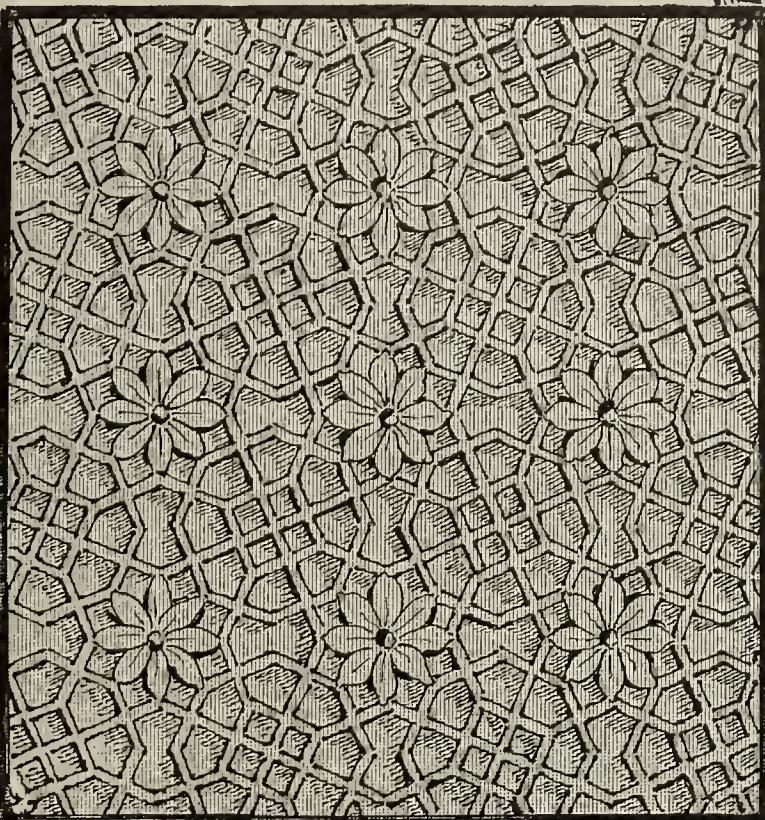
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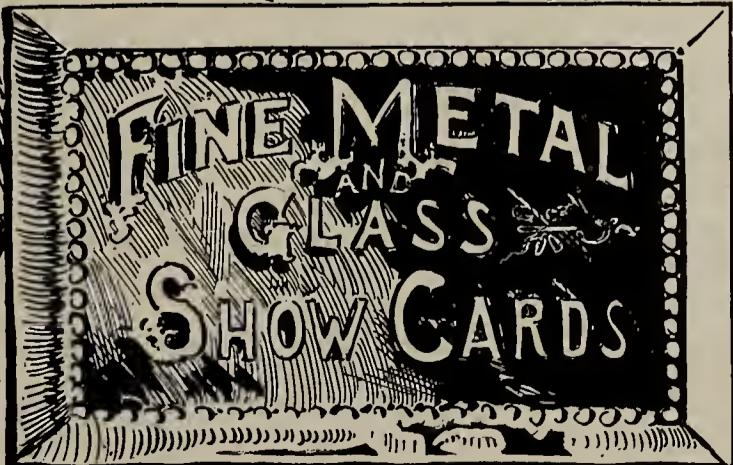
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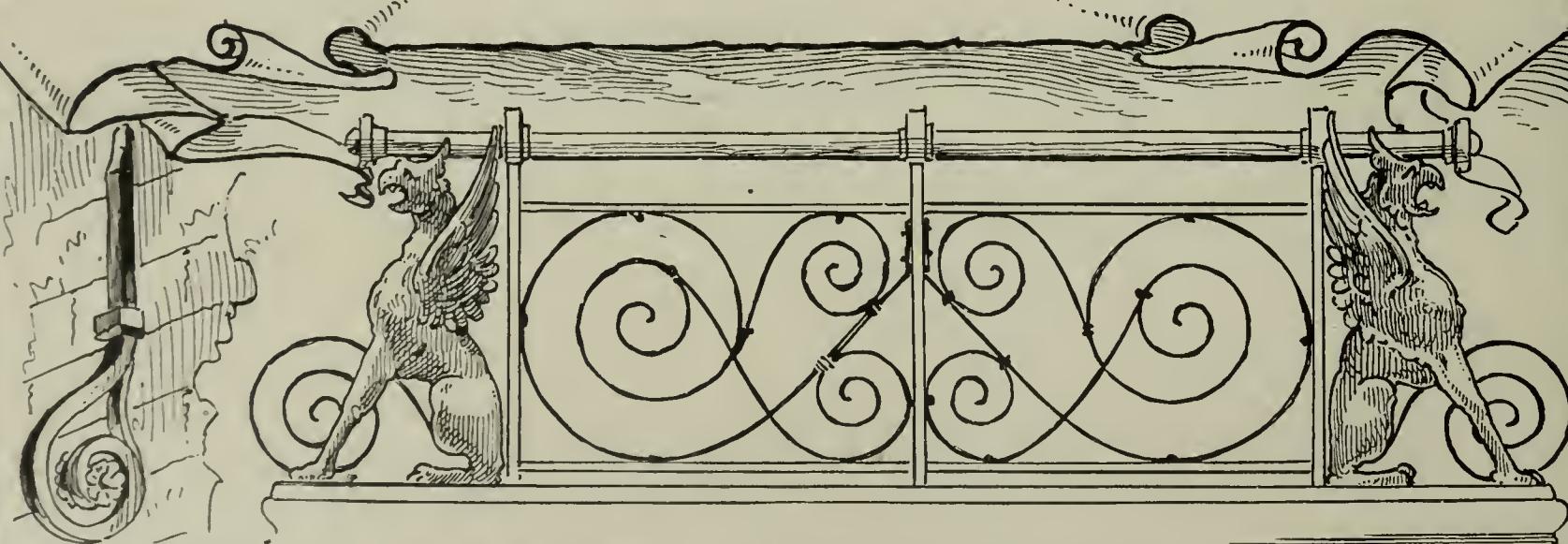
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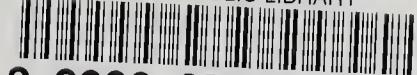
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